A Golden FAMILY FUNTIME Book

79¢
6306

MONSTERS

Fiendish Facts, Quivery Quizzes and Other Grisly Goings-on

MONSTERS

Fiendish Facts, Quivery Quizzes and Other Grisly Goings-on

by Donald F. Glut
illustrated by Carole Jean Boerke,
Creative Studios I, Inc.

cover by Dennis Hockerman

GOLDEN PRESS
Western Publishing Company, Inc. Racine, Wisconsin

Copyright © 1977 by Western Publishing Company, Inc.
All rights reserved. Produced in U.S.A.

GOLDEN, GOLDEN PRESS® and A GOLDEN FAMILY FUNTIME BOOK are trademarks of Western Publishing Company, Inc.

No part of this book may be reproduced or copied in any form
without written permission from the publisher.

INTRODUCTION

Every one of us has been afraid at least once. We've all had nightmares. We've all been chilled by the creatures that haunt the pages of literature or the darkened movie theater or our own imaginations.

Here's a chance to examine those famous horrors and see just what they're all about—Frankenstein's Monster, Count Dracula, the Abominable Snowman, and all of their creature cousins are here. Read about them; joke with them; play games with them. Even the scariest monsters can be interesting and a lot of fun. In that sense, perhaps they aren't so frightening, after all.

DONALD F. GLUT

CONTENTS

FRANKENSTEIN'S MONSTER 3
- Build Your Own Frankenstein Monster 8
- The 13 Black Cats 9
- Mad Doctor's Secret Code ..10

WEREWOLVES 11
- Wolfbane Quiz 15
- Find the Missing Werewolves 16
- Svengali's Eerie Illusions 17

DR. JEKYLL AND MR. HYDE 18
- No Hyde-ing Place 21
- Creature Color Contest 23
- Escape to the Castle Game..24

VAMPIRES 26
- Midnight Minute Mystery ..31
- Cagliostro's Monster Magic .32

MUMMIES 34
- Finish the Film 37
- Grimm Gags 38

VOODOO TERRORS 39
- Terror Test 42
- Sinister Shadows 44

PREHISTORIC MONSTERS 45
- Monster True or False 49
- Monster (Choke!) Gags 50

MONSTERS FROM OUTER SPACE 51
- Dr. Spektor's Creature Quiz .55
- Dracula's Count-down 56

ABOMINABLE BEASTS 57
- Monster Multiple Choice ...60
- Simbar The Werelion's Monster Match 61

QUIZ ANSWERS 62

Frankenstein's Monster

Lightning rips through the dark heavens around the old watchtower. Within the tower, fantastic laboratory equipment crackles and sparks and bubbles. A half-crazed scientist raises a platform toward the opening in the tower roof. Lying on the platform: a giant being he has assembled. The lifeless creature is exposed to the electrical furies of the storm.

When the platform is lowered back into the laboratory, a low moan issues from the creature's bandaged face. Slowly a pale hand begins to move. . . .

This was the creation scene in Universal Pictures' horror classic *Frankenstein*. The Frankenstein Monster was alive!

No monster that ever stalked the earth is better known than the living horror built by Victor Frankenstein. The story of the scientist who robbed graves and assembled a giant man is the most famous horror tale ever written. Many people wrongly give the name Frankenstein to the Monster itself instead of to its creator. The Monster has no name.

The Frankenstein Monster originated in a novel called *Frankenstein; or, The Modern Prometheus*. This classic was written by Mary Wollstonecraft Shelley and published in 1818. Incredibly enough, Mary was a delicate young lady only nineteen years old.

How did young Mary come to write such a grisly tale? She was familiar with the Hebrew legends of the Golem, a manlike monster of clay brought to life by a mystical force. She was also fascinated by stories of robots. Mary's husband, Percy Bysshe Shelley, who was already a

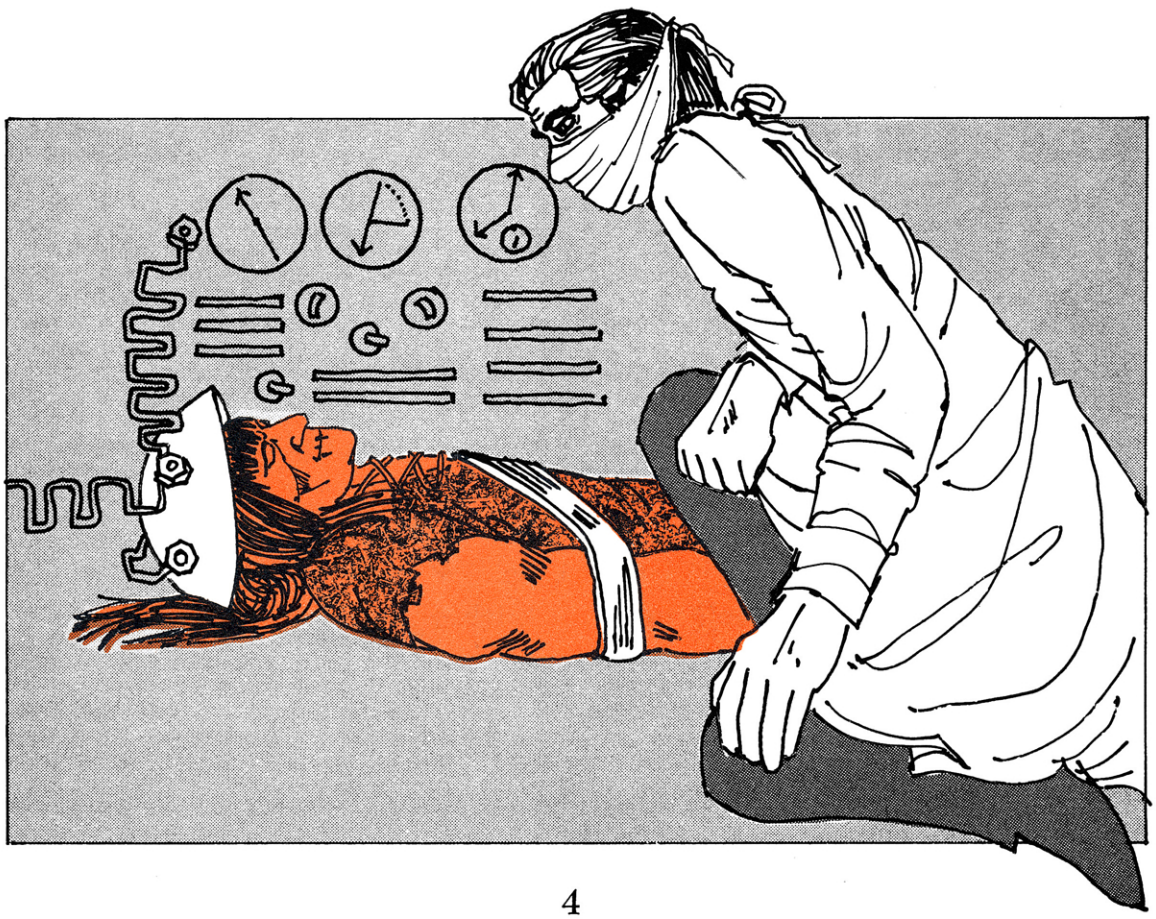
well-known poet, told her about a newly discovered force called electricity. He also related to her the Greek myth of Prometheus, a Titan who sculpted man and brought him to life, then stole fire from the heavens and gave it to his creature.

Mary apparently visited the Castle of the Frankenstein, which stands, to this day, in Darmstadt, Germany. Near the castle is the tomb of a knight, Georg von Frankenstein. Georg supposedly died while fighting a dragonlike monster. Later, an alchemist named Johann Konrad Dippel lived in the castle. Dippel tried to find the secret of eternal life and construct a homunculus, or artificial man. Probably the stories Mary heard about Georg von Frankenstein and Dippel helped to inspire her.

At any rate, one rainy night in June, 1816, the Monster began to stir in Mary's imagination. Mary and Percy were visiting the poet Lord Byron. While sheltered from the storm, in Byron's Swiss villa, Diodati, Byron suggested that they each write a ghost story. The writing contest between friends was on.

Mary began to envision scenes, which she later described: "I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life and stir with an uneasy, half vital motion."

Mary's idea for a story developed



into a lengthy novel. In the novel, Victor Frankenstein is a young science student at the University of Ingolstadt in Bavaria. There, Victor discovers the secret of giving life to lifeless matter. Frankenstein haunts cemeteries, morgues, and slaughterhouses for raw materials. Then, using different parts from different corpses, he secretly constructs a man eight feet tall, working in his apartment near the school.

Dedicated scientist that he is, Victor becomes totally immersed in his work. He becomes so engrossed that he fails to notice the repulsive ugliness of his creation. Muscles and veins show through the wrinkled yellow skin. Watery yellow eyes look dully from their white sockets. Behind the straight, black lips is a set of startlingly pearly teeth. Black hair flows down to the being's massive shoulders.

The Monster comes to life one bleak November night. For the first time, Victor realizes that his creation is a hideous monstrosity—so hideous, in fact, that he cannot even stand to look at it. Frankenstein runs away, leaving the creature on its own.

If Frankenstein had accepted his creation, the giant might have led a good life. Alone and abandoned, however, the Monster is tormented and driven away from civilization by people appalled at his ugliness. At

last the creature comes upon a small house, where a blind man lives with his family. The Monster becomes an unseen helper and secretly does chores for the family. When an Arabian girl joins the family and is taught English, the Monster eavesdrops and learns to speak and read. Finding some of Victor's papers in his coat pocket, the Monster learns of his strange origin.

Returning to his creator, the Monster asks Frankenstein to build him a female companion. He promises that the two of them will go away from humans and live peacefully together. Victor agrees. But after he begins to assemble the female, he realizes that he will be inflicting a second unspeakable monster on the world. And if they were to have children, the world might someday be overrun with such horrors! Instead of finishing his work, Victor destroys the Monster's mate-to-be. Then, in revenge, the Monster kills Victor's own bride on their wedding night.

Frankenstein now lives only to de-

stroy his tragic creation. He chases the Monster far into the frozen wasteland of the North. There, Victor perishes, a victim of the elements. The Monster bids his maker farewell, then swears to destroy himself on a blazing funeral pyre.

Frankenstein was such a popular novel that the story was adapted to the stage in 1823. The play was called *Presumption; or, The Fate of Frankenstein.* It starred Thomas Potter Cooke as the Monster. Cooke based his makeup on Mary Shelley's description of the Monster.

Since then, the Frankenstein Monster has made countless appearances on the stage, in motion pictures, on radio and television programs, in comic books, and even in toys and games.

Thomas Edison not only invented motion pictures, but he also made the first Frankenstein movie, in 1910. This was, of course, a silent film. Charles Ogle played the Monster, made up as a bushy-haired, hunchbacked character. There were two other silent versions of the story, made in 1915 and 1920. But the most famous Frankenstein movie of all was the one made in the early days of talking pictures.

Universal Pictures' classic version of *Frankenstein* was made in 1931. A little-known English actor named Boris Karloff was signed to play the Monster. Every morning, Karloff would spend four hours with makeup artist Jack Pierce, who transformed the actor into what would become the most familiar monster in all the world.

Jack Pierce gave the Monster a gray face. The head was flat and the forehead high. The black hair was combed straight down over the scarred brow. Metal clips in the forehead showed where the brain was put into the skull. An ugly scar slashed the left cheek. On either side of the neck was a metal electrode for receiving the electricity that gave the Monster life.

Karloff played the Frankenstein Monster as a tragic, clumsy creature. After two sequels, *Bride of Frankenstein* (1935), followed by *Son of Frankenstein* (1939), he turned the role over to such actors as Lon Chaney, Jr., Bela Lugosi, and Glenn Strange. In more movies, the Monster was soon meeting such other famous creatures as Count Dracula and the Wolf Man.

In 1957, England's Hammer Films produced *The Curse of Frankenstein* in full color. Christopher Lee appeared as the Monster. In this version of the story, the emphasis was not on the Monster but instead on its maker, Baron Frankenstein. The Baron was played by the fine British actor Peter Cushing.

Today, Frankenstein's Monster is as much alive as ever. In spite of attempts by writers and moviemakers to produce the "ultimate" monster, Mary Shelley's creation still ranks as King of the Monsters.

BUILD YOUR OWN FRANKENSTEIN MONSTER

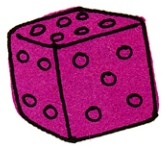
Now you can build your own Frankenstein Monster. You'll need only a few sheets of paper, a few pencils, and a pair of dice.

There's no limit to the number of people that can play. Everyone gets a pencil and a sheet of paper.

First, each player rolls the dice. Whoever rolls the highest number goes first; second highest goes second, and so on.

With each roll of the dice, players can add another part to their Monster. The numbers on the dice represent the following parts of the Monster:

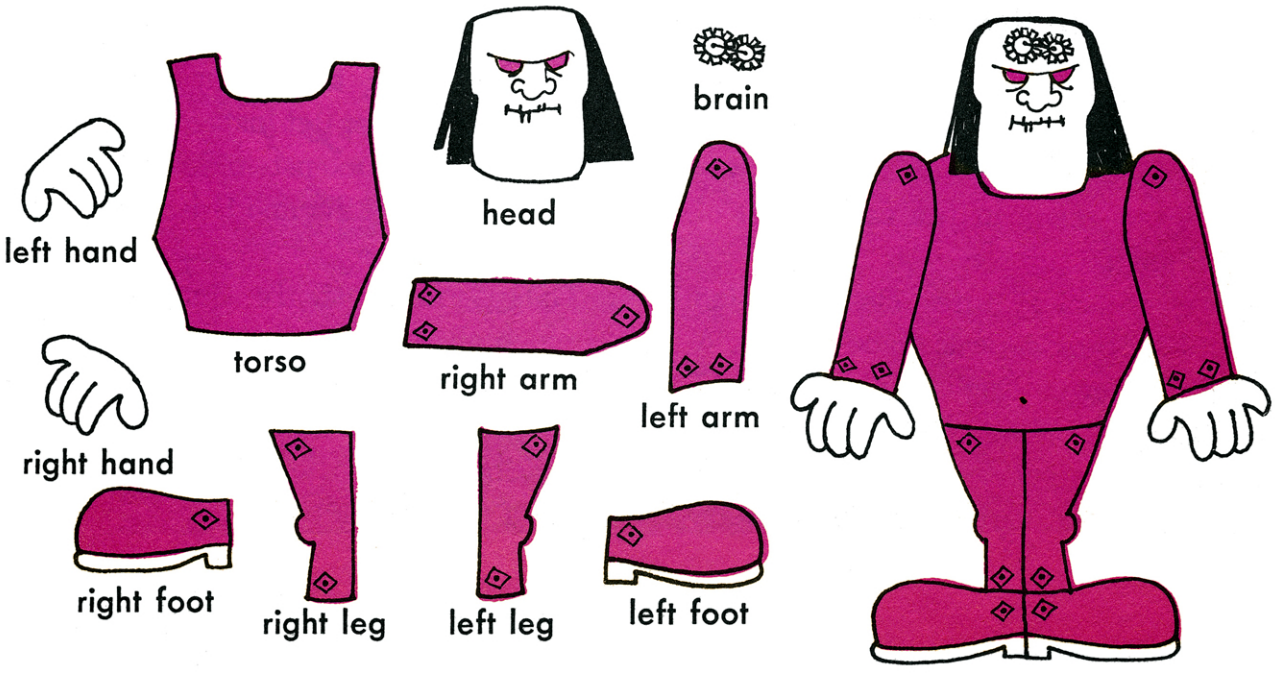
2—torso
3—left arm
4—right arm
5—left hand
6—right hand
7—left leg
8—right leg
9—left foot
10—right foot
11—head
12—brain



Each player must get the torso *first*, before adding any other parts. After that, the Monster can be assembled in any order, except for the brain, which must be added *last!*

If a player rolls the number for a part he already has, he gets nothing for that turn.

As players get parts for their Monsters, they draw them on their piece of paper. The first person to complete a Monster wins the game!



THE 13 BLACK CATS

Meet *Hepzibah Grimm*, the old witch who lives in this haunted house. Poor Ms. Grimm! She has thirteen black cats that she keeps as pets—but every one of the little fraidycats is hiding from her!

Help the witch find her missing cats. But be careful! These cats are tricky and are hiding in the strangest places! How many can you locate? *(See page 62.)*

MAD DOCTOR'S SECRET CODE

This is a *mad doctor*. Why is he mad? You'd be mad, too, if all your friends left you! The doctor's friends all left him because he had nothing nice to say about them. The mad doc has learned his lesson—he writes all his insults in *code* so that none of the monsters will know what he thinks about them.

The mad doctor has used a thirteen-letter shift for his code. The alphabet is written, and under it, a second alphabet is lined up, then shifted thirteen letters to the right. To read the encoded messages, locate the code letter in the lower line; its translation appears directly above it.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
O P Q R S T U V W X Y Z A B C D E F G H I J K L M N

Using the code, figure out what the mad doctor says about his former monster buddies.

1. RFOQIZO VOG POH PFSOHV.
2. TFOBYSBGHSWB'G ACBGHSF WG OB CZR GSK-OBR-GSK.
3. HVS KCZT AOB VOG TZSOG.
4. UCRNWZZO BSSRG O ACIHVKOGV.
5. RF. XSYMZZ WG HKC-TOQSR.
6. HVS DVOBHCA VOG HKSZJS-C'QZCQY GVORCK.
7. PWUTCCH VOG HKC ZSTH TSSH.
8. HVS ZCQV BSGG ACBGHSF KSOFG O ZWTS DFSGSFJSF.
9. UCFH HVS FCPCH VOG O HWB SOF.
10. HVS MSHW KSOFG O HCIDSS.

Now that you know the secret of the mad doctor's code, make up your own secret messages. *(Answers on page 62.)*

WEREWOLVES

A full moon shines down on the misty moors. Cutting through the sound of the wind comes the howling cry of a wolf. Crouched on sinewy haunches and silhouetted in the bright moonlight is a shaggy creature, snarling and ready to kill—a supernatural horror called the werewolf!

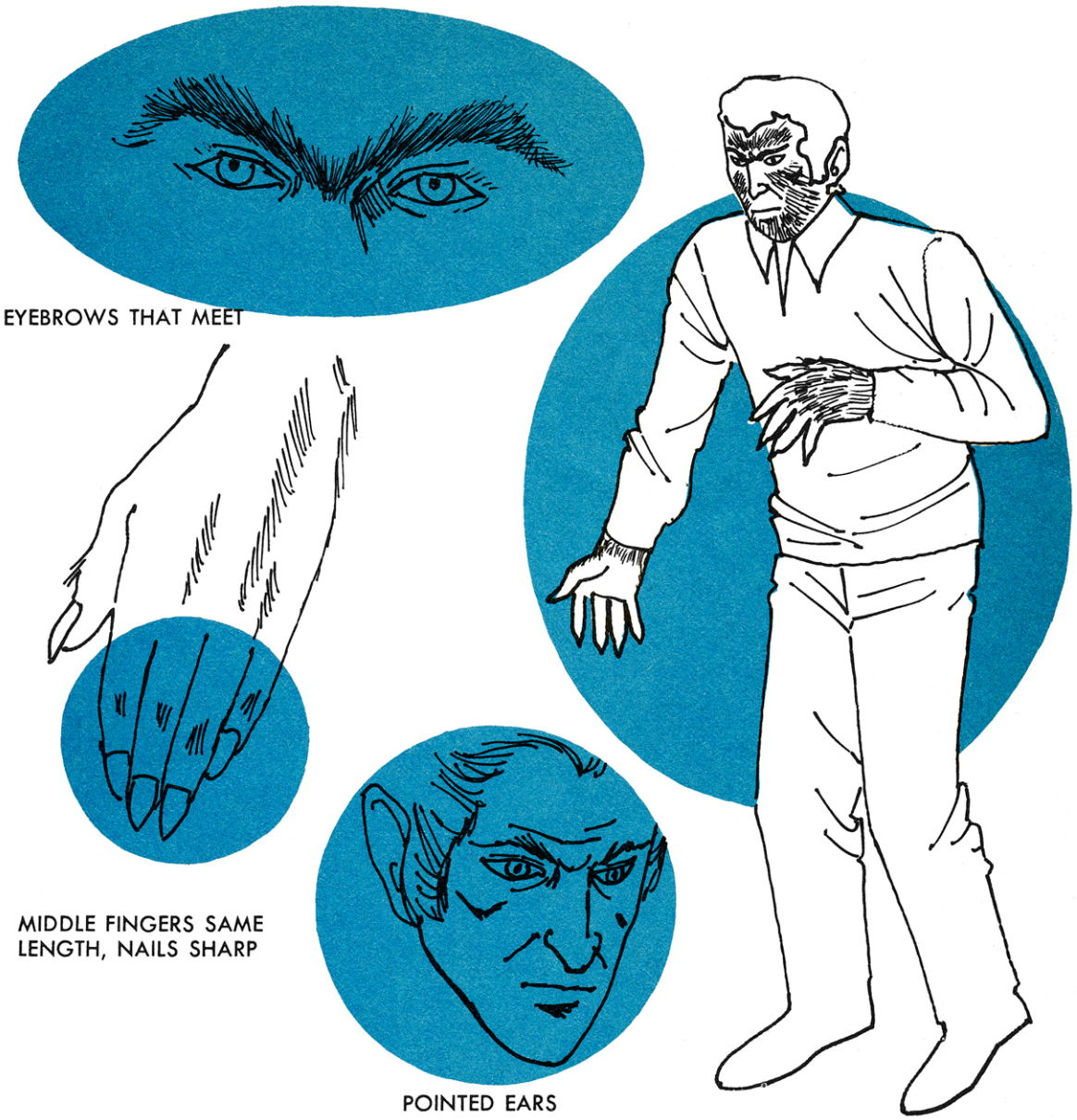
Since ancient times, people have feared werewolves. The word *werewolf* means "man-wolf," and it describes a person who changes into a wolflike beast. At times this change is complete and the monster runs about on all fours. Other werewolves are human monsters with long, coarse hair, sharp fangs, and claws. The scientific word that describes a werewolf is *lycanthrope.*

Legend tells us of many ways—accidental or intentional—by which a person can become a werewolf. Someone who practices the black arts is often able to accomplish this feat. A magical ceremony must take place, in which the person wears a belt of wolfskin and smears a special ointment over his body.

There are other, less elaborate, ways: Eating the meat of a rabid wolf or drinking the same water where a wolf pack drinks can cause the change. Drinking from a wolf's footprint can also transform a person into one of these savage monsters. Werewolf curses will do the job, too. In some of the legends, a full moon is necessary for the change to take place.

Although a werewolf has a thirst for human blood, he is different from a vampire. A werewolf can change back to his normal human form, but a vampire is always a living corpse. There's a Serbian belief that a person who has been a werewolf during life will become a vampire after death.

Unlike a vampire, a werewolf can be killed by ordinary means. However, some werewolves of legend had to be destroyed by magic. An exorcist



could sometimes drive the wolf's spirit out of a person's body. It is merely tradition in fiction and in movies that werewolves must be killed with a silver bullet.

How does one identify a werewolf still in human form? There are a number of ways. A person with a particularly "wolfish" appearance—long nose or pointed ears—might well be one of these savage monsters by night. Some of the other signs to look for are eyebrows that meet above the nose, a third finger as long as the second, and unusually sharp fingernails. (Some of your best friends may be werewolves!)

A wolf can be identified as a human in animal form by its size. Such a beast is much larger and more ferocious than an ordinary wolf.

On record are countless histories of

supposedly authentic werewolves. One of the most famous is the case of Stubbe Peter. Stubbe Peter was a German sorcerer who used his magic powers to transform himself into a human wolf. The fiend roamed the countryside, pouncing on his victims and devouring them. Finally, residents of nearby towns hunted him down with dogs. Shortly afterward, on March 31, 1590, Stubbe Peter was burned at the stake.

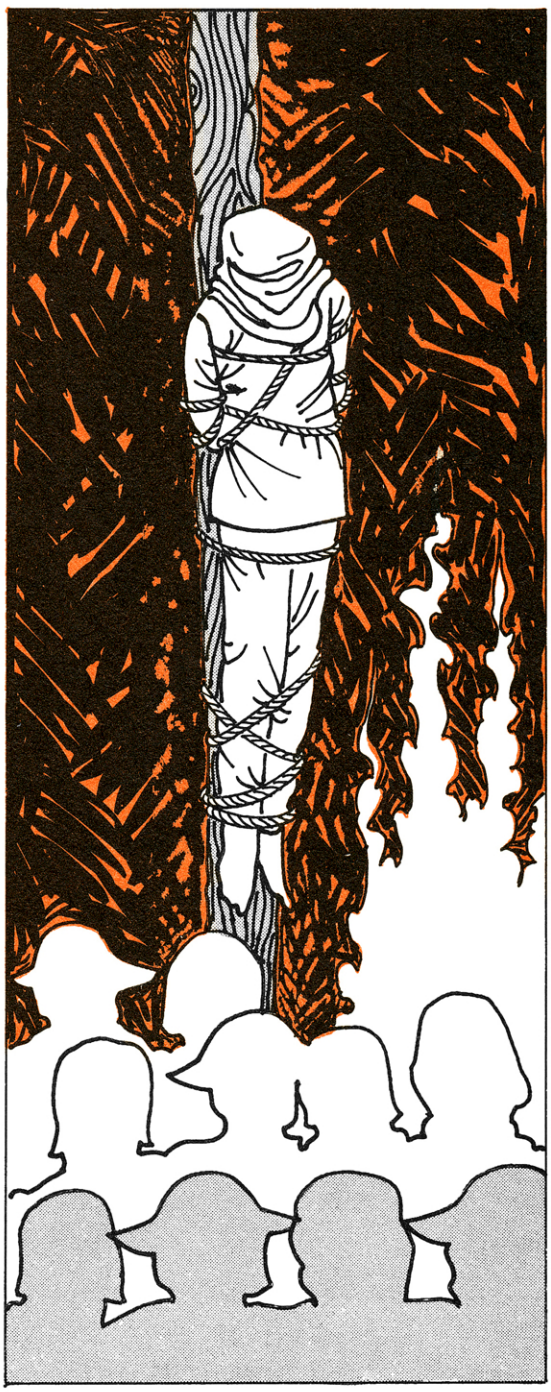
Jean Grenier was a self-admitted werewolf of the seventeenth century. Grenier told how he transformed himself with the aid of a strange salve and a wolfskin belt. After his capture in 1603, Grenier confessed to hunting down and killing almost fifty female victims. Since none of his crimes could be proved, he escaped execution. Instead, he was pronounced a lycanthrope, in the medical sense, and sent to a monastery for the rest of his life.

Medical science does not acknowledge werewolves that change shape, but it does accept lycanthropes. These are men and women who *believe* so strongly that they have changed into animals that they act out the roles of beasts. Such unfortunate persons will growl, hunger for blood, and even kill.

The very first werewolf story that we know of in literature is included in the *Satyricon*, a novel by Petronius of ancient Rome. The novel contains an episode about a man changed into a wolf by witchcraft.

The most famous of all werewolf stories is *The Werewolf of Paris*, a novel by Guy Endore, published in 1933. Endore based his story loosely on the real-life case of Sergeant Bertrand, a fiend who, at night, prowled like a beast and dug up graves.

The first important motion picture



on this subject was *Werewolf of London*, made in 1935 by Universal. Henry Hull played a botanist who, while in the mountains of Tibet, is attacked by a werewolf. After he returns to England, he discovers that on nights of the full moon, he changes into a werewolf himself. At the end of the film, the botanist-werewolf is shot to death by the police as he is stalking his own wife.

Werewolf of London was only the beginning for werewolves from Universal. In 1941, the studio made the classic film of its type, *The Wolf Man*, starring the young Lon Chaney, Jr. Chaney played Lawrence Talbot, who saves a young woman from a wolf by killing it with his silver-headed cane. Before the wolf dies, it wounds Talbot. Later, the body of a Gypsy is discovered in place of the dead wolf—Talbot has slain a werewolf and has inherited the curse.

> Even a man who's pure of heart
> And says his prayers by night
> May become a wolf when the wolfbane
> blooms
> And the autumn moon is bright.

Talbot has heard this Gypsy poem (written for the film) many times. But now, when the full moon rises, he realizes the truth. At the end of the film, he attacks the woman he loves. She is saved when Talbot's father, not recognizing his own son, kills him with Lawrence's own silver-headed cane.

The Wolf Man returned in a number of films, such as *Frankenstein Meets the Wolf Man* (1943), *House of Frankenstein* (1944), *House of Dracula* (1945), and *Abbott and Costello Meet Frankenstein* (1948). One highlight of all these films was the "transformation scene." Chaney would remain for hours with his head in a brace, while the makeup artist, Jack Pierce, applied the Wolf Man makeup a little at a time. The camera would grind a few feet of film, then stop. This process was repeated, over and over, with a little more makeup added each time. The finished film showed Talbot changing into the Wolf Man in one smooth sequence.

There have been many movie werewolves since the Wolf Man's day, including some not-so-serious titles like *I Was a Teenage Werewolf* (1957) and *Werewolf in a Girls' Dormitory* (1961). One of the best werewolf movies of all was *Curse of the Werewolf*, made in color by Hammer Films in 1961. Though set in Spain, the story was based on Endore's *Werewolf of Paris*. It starred Oliver Reed as the ferocious beast of the full moon.

Different countries have their own versions of animal demons. India has a weretiger. In Africa, there are werecrocodiles and werejackals.

Dr. Spektor, the occult investigator of Gold Key Comics, was once a victim of a werewolf curse. On moonlit nights, he prowled about in the form of a monstrous werewolf. His salvation came from a mystic stone that ended his werewolf curse—forever, it is to be hoped.

WOLFBANE QUIZ

Wolfbane is a plant that can keep werewolves away. The word *bane* means something that can cause harm or death. Your problem is to match up the following monsters with their own particular bane. And, yes, for me —the wolf man—you'll find another bane on the list! (Not all the questions are from chapters in this book.)

MONSTER	BANE
1. Werewolf	a. An earthly disease
2. Zombie	b. freezing
3. Count Dracula	c. airplanes (or, if you prefer, Beauty)
4. Frankenstein Monster	d. "Oxygen Destroyer"
5. Blob	e. Godzilla
6. Dragon	f. sword
7. H. G. Wells's Martians	g. swatter
8. King Kong	h. wooden stake
9. Witch	i. electricity
10. The Fly	j. salt
11. The Thing	k. hanging
12. Godzilla	l. salt water
13. Smog Monster	m. torch
14. Triffid	n. rust
15. Gort	o. silver bullet

(Answers on page 63.)

SHRIEK SCORES: 14–15 right—bane brain. 10–13 right—wise wizard. 6–9 right—okay ogre. 2–5 right—deadly dullard. 0–1 right—Frankenstein flunky.

FIND THE MISSING WEREWOLVES

Hugo von Lupus is Transylvania's werewolf catcher. He's supposed to catch all the stray werewolves in the area, using his silver-threaded net. But he can't find a single werewolf!

The werewolves are all hiding from Hugo because they don't want to go to the pound. Can you help our poor wolf catcher locate nine werewolves? *(See page 63.)*

SVENGALI'S EERIE ILLUSIONS

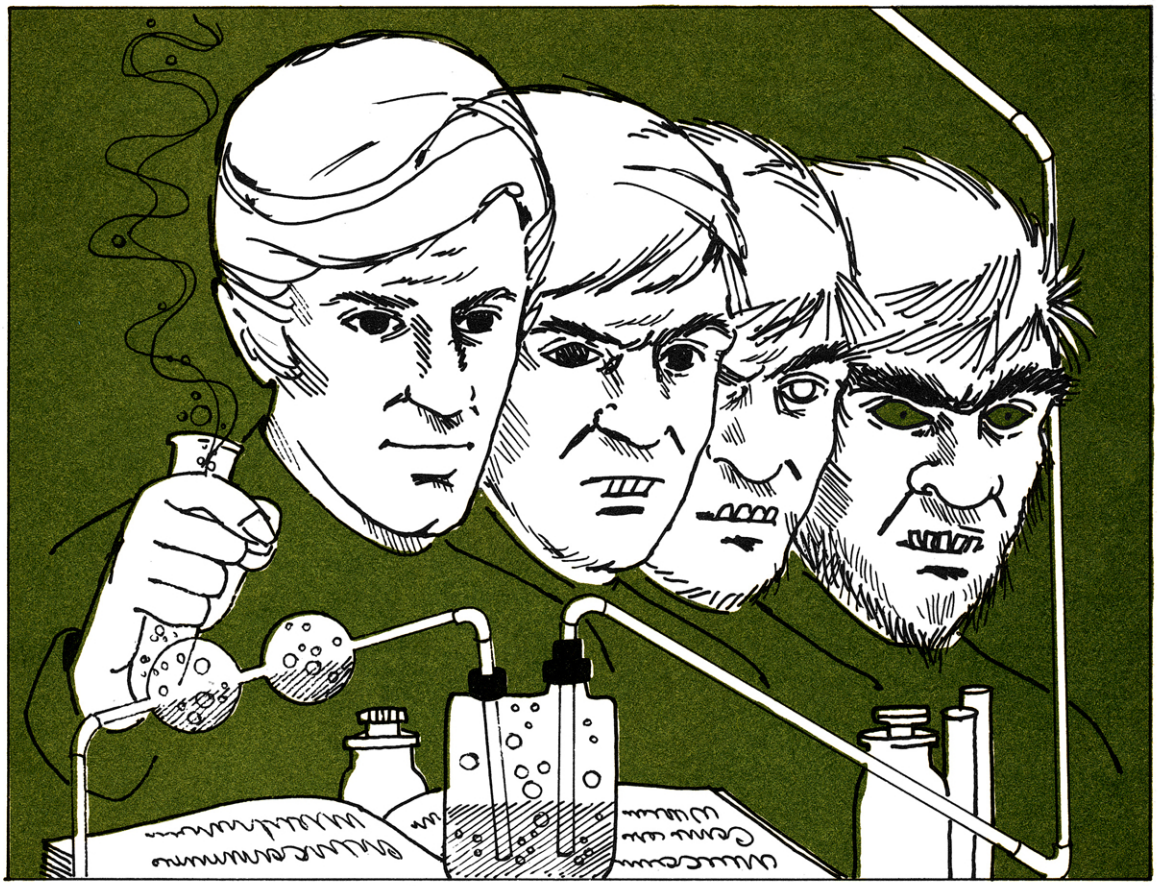
I am Svengali. I have the power to make you see incredible visions. Now, the great Svengali will help you to create some wondrous illusions. Just look into my eyes and do as I say.

Ra-Ka-Tep the mummy will actually appear in front of you! Put this picture under a bright light and stare at it intensely for about a half minute. Look up at a blank wall, and you'll see the mummy materialize before you!

This illusion is something like the previous one, but something new has been added. Stare, as you did at the mummy, at this green likeness of a Devil. Now, when you look up at the wall, you will see the Devil appear in satanic *red!*

You don't need a full moon to make this man transform into a werewolf! Stare at the two pictures and slowly bring the page closer to your eyes. One drawing will overlap the other, and—presto!—the man will be a hairy monster!

Dr. Jekyll and Mr. Hyde



Dr. Henry Jekyll holds in his unsteady hand a test tube containing a red tincture. To this he adds some powders from his collection of chemicals. As the powder melts, the concoction begins to brighten and bubble and give off gray smoke. The potion changes to a deep purple and then, finally, to a watery green.

Bringing the potion to his lips, Dr. Jekyll gulps it down. The doctor feels the mixture course through his body like liquid fire, and he begins to stagger. His mouth hangs open, and he gasps. Then he feels the change coming over him.

Dr. Jekyll's features melt, distort, become those of another person altogether. When the change is complete, Dr. Jekyll looks at his reflection in a mirror. He is shorter now, somewhat apish in stature, and his face, though not really ugly, is hairy and has an evil look about it. This is not the face of Henry Jekyll but rather that of the wicked Mr. Edward Hyde!

The Strange Case of Dr. Jekyll and Mr. Hyde was published for the first time in 1886. This short novel was written by Robert Louis Stevenson, who is best known for his classic story *Treasure Island*. Stevenson's inspiration for his story of Dr. Jekyll came from a suitable source—a nightmare.

In 1886, Robert Louis Stevenson lived in Bournemouth, England. He was in poor health, suffering from tuberculosis, and sleep had become difficult for him. He was having financial problems, too, and this only made his depression worse. If only he could think of a story to write and sell, he could at least pay his bills.

One restless night, Stevenson dreamed about an evil villain named Hyde, who, pursued for some crime, drank a potion and underwent a transformation in the presence of his pursuers.

Hearing her husband's moaning, Stevenson's wife awakened him. The writer decided to set down the story on paper immediately. He intended to write a simple thriller, but his wife convinced him that his tale had the potential of showing readers the conflict between good and evil.

And that's what *Dr. Jekyll and Mr. Hyde* is all about. Dr. Henry Jekyll is a good man who would not dream of stepping out of the bounds of good conduct. But within this good man is the desire to enjoy the freer and darker side of life.

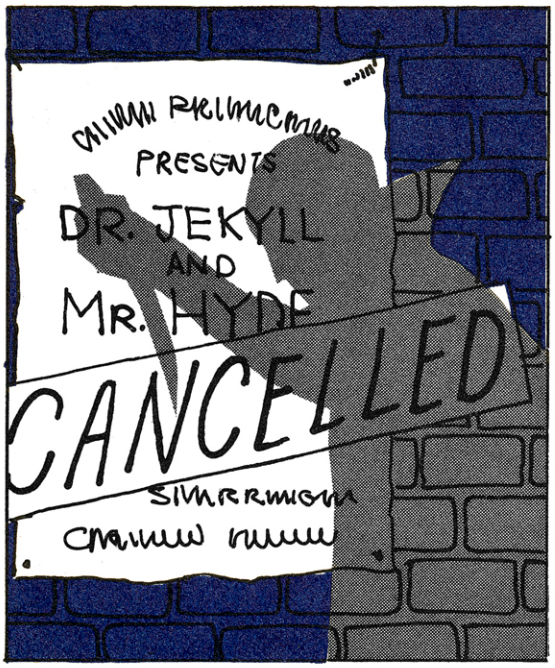
Dr. Jekyll believes that these two forces in his personality are really two separate beings. If he can somehow split himself into each of these beings, he can enjoy the life of the more primitive man and also remain the respected doctor. He begins to experiment, and finally he invents a potion that accomplishes this feat. His experiment proves to be a success—a success with tragic results.

At first, Dr. Jekyll enjoys the freedom of releasing the primitive being inside him. But he soon learns that the evil half of his personality is more powerful than the good. Hyde's personality grows stronger and stronger with every transformation. Hyde finally commits a brutal, senseless murder on a London street one night, and Jekyll vows that Mr. Hyde will never live again.

But Mr. Hyde will not die. The evil personality has become so powerful that he emerges from Jekyll even *without* the drug. Evil has conquered good in Dr. Jekyll. Finding no way out of his predicament, Dr. Jekyll poisons himself.

The Strange Case of Dr. Jekyll and Mr. Hyde remains one of the most successful horror tales of all time. The story has also been adapted for the theater, motion pictures, radio and television drama, and even comic books. In *The Occult Files of Dr. Spektor*, we learn that Dr. Jekyll's original formula for becoming Mr. Hyde is now preserved at Spektor Manor, home of the famous psychic investigator.

Dr. Jekyll and Mr. Hyde became a play, starring Richard Mansfield, in May of 1887. Audiences were chilled while watching the actor go through the contortions of changing from Jekyll into Hyde. In the following year, Mansfield decided to close down his play. London was not in the mood for make-believe fiends. A very real



horror was stalking the streets at that time—a madman called Jack the Ripper!

No other horror tale has been adapted for the movies as many times as *Dr. Jekyll and Mr. Hyde*. The earliest film version of the story was made in 1908 by the Selig Polyscope Company. There were many other silent films based on the story. Four versions were made in 1920: a comedy, a German film with Bela Lugosi (but not in the Jekyll and Hyde role), a modern story starring Sheldon Lewis, and the true classic silent film starring the great actor John Barrymore.

Barrymore's *Dr. Jekyll and Mr. Hyde* was made by Paramount Pictures. During the first scene in which Jekyll drinks his potion to become Mr. Hyde, Barrymore made the change without the use of special makeup or camera tricks. He twisted and contorted his face so that the transformation seemed absolutely real. From that point on, makeup was used, and each transformation into Hyde was more horrible than the last. Barrymore's final appearance as Hyde showed him with a domed head, ugly, uneven teeth, and strawlike hair.

What most people consider to be the best movie version of *Dr. Jekyll and Mr. Hyde* was made in 1932, again by Paramount. This time Fredric March played the dual character. His portrayal of Hyde was apelike—and toward the end of the film, he leaped about the set in just such an uncontrolled manner. March's performance was so convincing that he won an Academy Award for Best Actor of 1932.

Spencer Tracy starred as Jekyll and Hyde in 1941. His Hyde was not as ugly as Barrymore's or March's, but the film was excellent.

There have been many films loosely based on the story, like *Son of Dr. Jekyll* (1951) and *Daughter of Dr. Jekyll* (1957). There were also numerous spoofs of the story, like *Dr. Pyckle and Mr. Pride* (1925), starring Stan Laurel; *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* (1953), with Boris Karloff as the scientist and monster; and *The Nutty Professor* (1963), with Jerry Lewis.

As long as man thinks about the conflict between good and evil, *The Strange Case of Dr. Jekyll and Mr. Hyde* will be remembered.

NO HYDE-ING PLACE

This is the laboratory of Dr. Jekyll. As you can see, the good doctor has just become the evil Mr. Hyde, so don't stay here too long. Take a good look at the sinister surroundings and then turn the page. See how many of the questions you can answer correctly.

NO HYDE-ING PLACE (Continued)

Now that you're a safe distance from the laboratory, how much do you remember about what you saw?

1. What was the skeleton wearing?
2. Whose picture was hanging on the wall?
3. What was peeking out of the mousehole?
4. What book was on Dr. Jekyll's table?
5. Who was looking in the window?
6. What was hiding in Mr. Hyde's pocket?
7. What (besides potion) was Dr. Jekyll making to drink?
8. How many ghosts were in the laboratory?
9. What did the sign on the door say?
10. Was it night or day?
11. What was flying over Mr. Hyde's head?
12. What was the spider doing?
13. What was sticking out of the trunk?
14. What was the name on the spiked collar?
15. Who was using the telephone?
16. Was the laboratory door open or closed?
17. Was the test tube in Hyde's hand empty or full?
18. Was the test tube smoking?
19. How many witch broomsticks were in the room?
20. What was in the fishbowl?

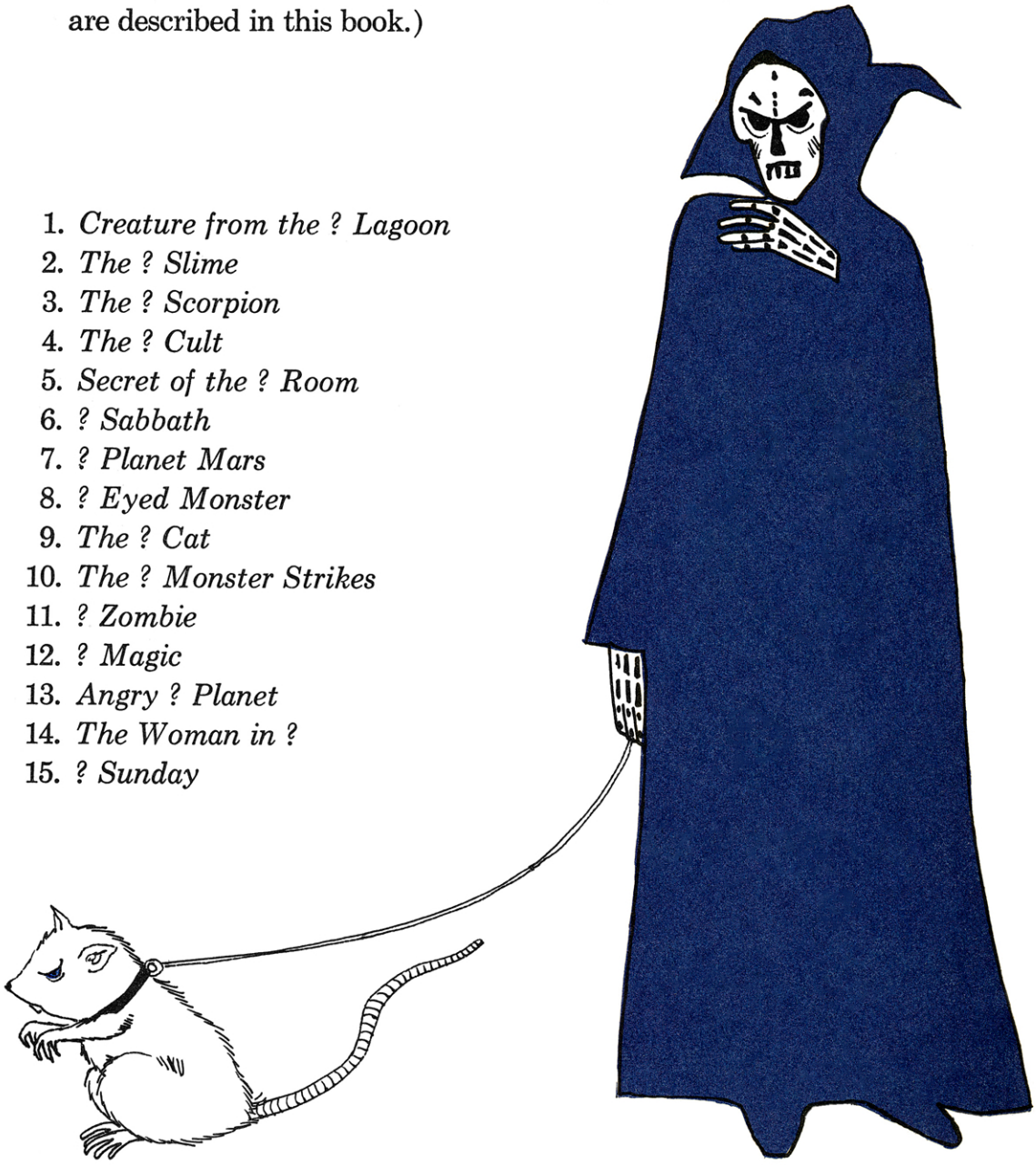
(Answers on page 63.)

SCORE PROFILE: 18–20 correct—potion inventor. 14–17 correct—potion perfector. 10–13 correct—potion patent holder. 6–9 correct—potion pourer. Fewer than 6 correct—potion user.

CREATURE COLOR CONTEST

Grievings, reader. I am the Red Death from the famous Edgar Allan Poe story, "The Masque of the Red Death." Like myself, there are other infamous fiends whose stories had a *color* in their title. It's up to you to put in the missing colors. (Not all stories are described in this book.)

1. *Creature from the ? Lagoon*
2. *The ? Slime*
3. *The ? Scorpion*
4. *The ? Cult*
5. *Secret of the ? Room*
6. *? Sabbath*
7. *? Planet Mars*
8. *? Eyed Monster*
9. *The ? Cat*
10. *The ? Monster Strikes*
11. *? Zombie*
12. *? Magic*
13. *Angry ? Planet*
14. *The Woman in ?*
15. *? Sunday*



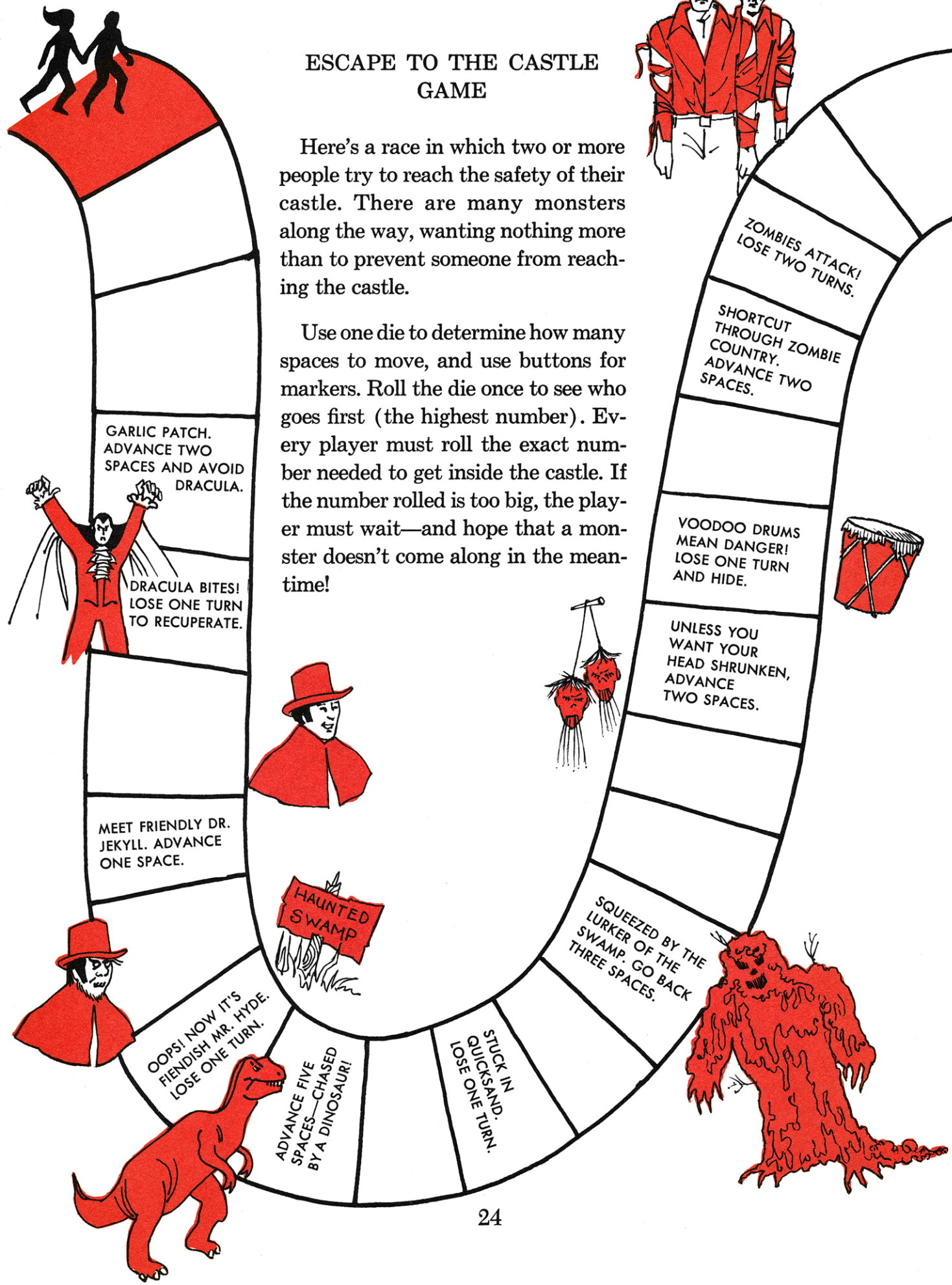
(Answers on page 64.)

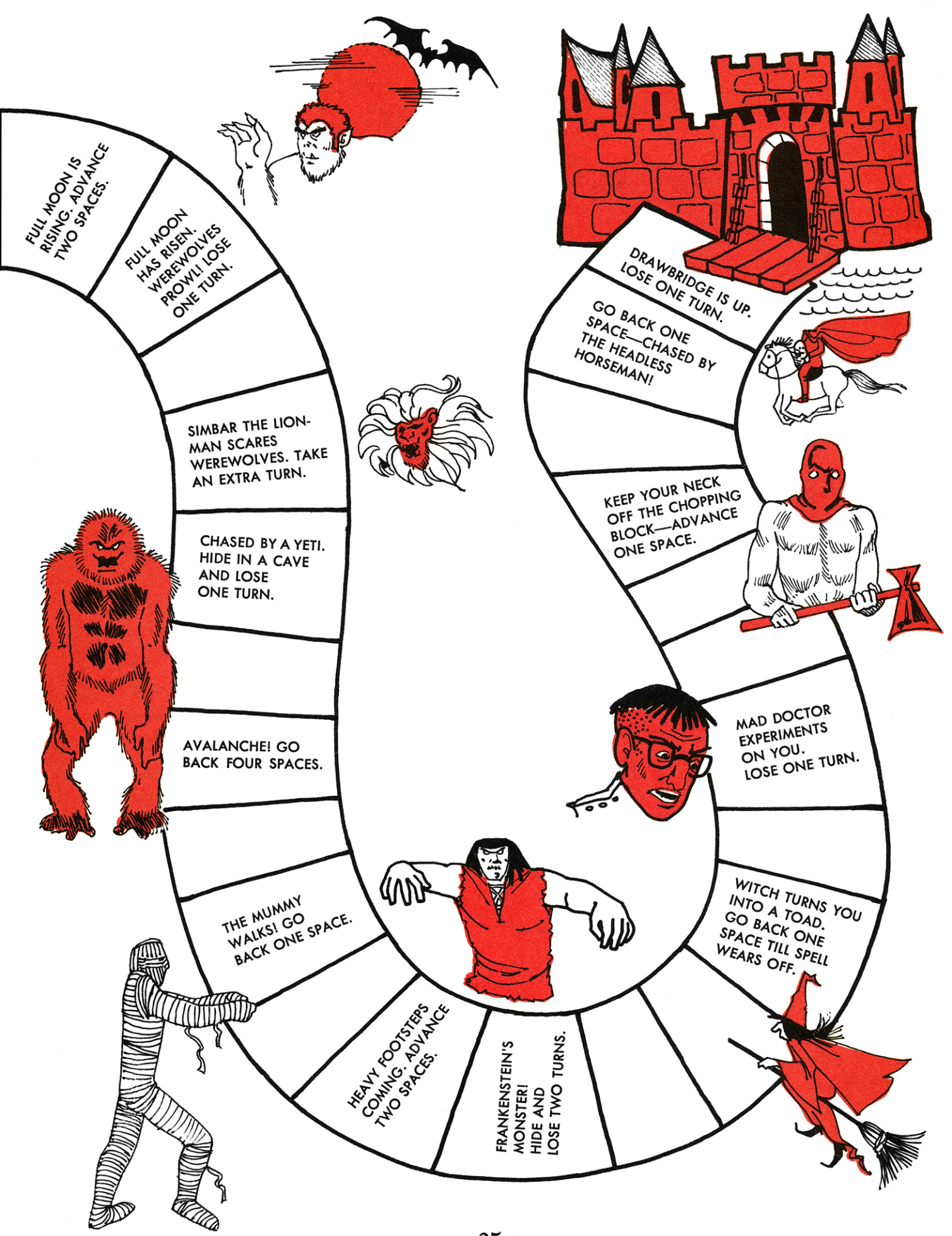
SKULL SCORES: 14–15 right—the best beast. 10–13 right—X-ray eyes. 6–9 right—better get some ghoul glasses. 2–5 right—squeamish squinter. 0–1 right—color-blind.

ESCAPE TO THE CASTLE GAME

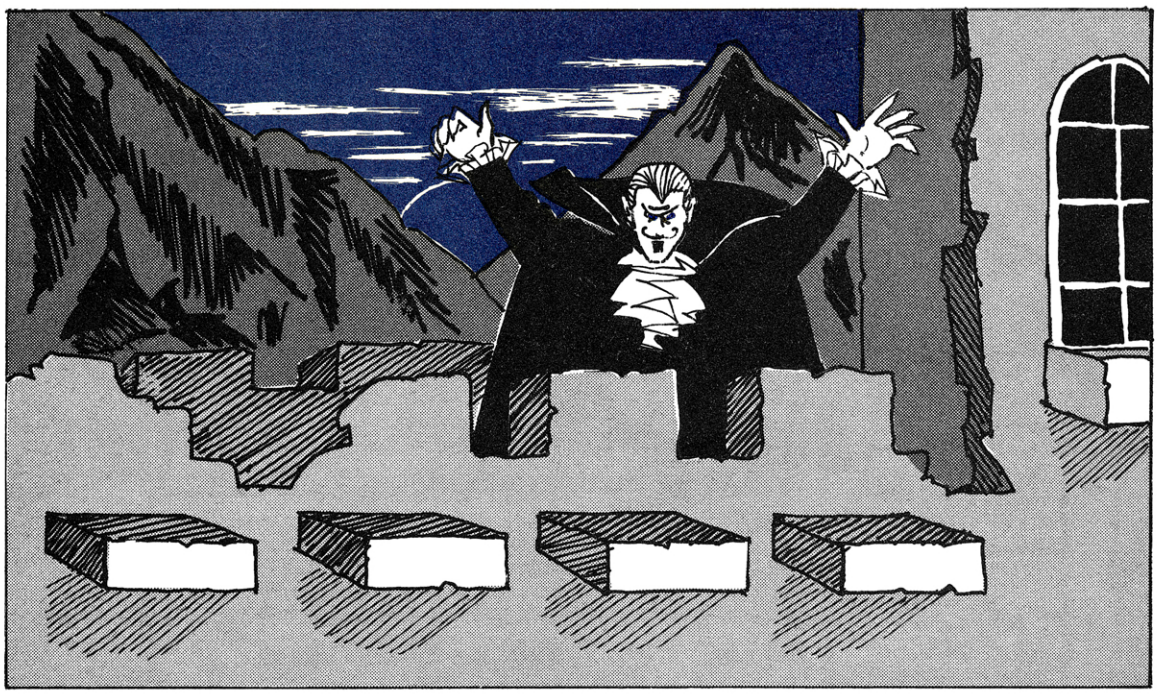
Here's a race in which two or more people try to reach the safety of their castle. There are many monsters along the way, wanting nothing more than to prevent someone from reaching the castle.

Use one die to determine how many spaces to move, and use buttons for markers. Roll the die once to see who goes first (the highest number). Every player must roll the exact number needed to get inside the castle. If the number rolled is too big, the player must wait—and hope that a monster doesn't come along in the meantime!


ZOMBIES ATTACK! LOSE TWO TURNS.
SHORTCUT THROUGH ZOMBIE COUNTRY. ADVANCE TWO SPACES.
VOODOO DRUMS MEAN DANGER! LOSE ONE TURN AND HIDE.
UNLESS YOU WANT YOUR HEAD SHRUNKEN, ADVANCE TWO SPACES.
SQUEEZED BY THE LURKER OF THE SWAMP. GO BACK THREE SPACES.
STUCK IN QUICKSAND. LOSE ONE TURN.
ADVANCE FIVE SPACES—CHASED BY A DINOSAUR!
OOPS! NOW IT'S FIENDISH MR. HYDE. LOSE ONE TURN.
MEET FRIENDLY DR. JEKYLL. ADVANCE ONE SPACE.
HAUNTED SWAMP
DRACULA BITES! LOSE ONE TURN TO RECUPERATE.
GARLIC PATCH. ADVANCE TWO SPACES AND AVOID DRACULA.


FULL MOON IS RISING. ADVANCE TWO SPACES.
FULL MOON HAS RISEN. WEREWOLVES PROWL! LOSE ONE TURN.
SIMBAR THE LION-MAN SCARES WEREWOLVES. TAKE AN EXTRA TURN.
CHASED BY A YETI. HIDE IN A CAVE AND LOSE ONE TURN.
AVALANCHE! GO BACK FOUR SPACES.
THE MUMMY WALKS! GO BACK ONE SPACE.
HEAVY FOOTSTEPS COMING. ADVANCE TWO SPACES.
FRANKENSTEIN'S MONSTER! HIDE AND LOSE TWO TURNS.
WITCH TURNS YOU INTO A TOAD. GO BACK ONE SPACE TILL SPELL WEARS OFF.
MAD DOCTOR EXPERIMENTS ON YOU. LOSE ONE TURN.
KEEP YOUR NECK OFF THE CHOPPING BLOCK—ADVANCE ONE SPACE.
GO BACK ONE SPACE—CHASED BY THE HEADLESS HORSEMAN!
DRAWBRIDGE IS UP. LOSE ONE TURN.

Vampires



A blood-red sun dips slowly behind the jagged peaks of the Carpathian Mountains. From the distant forest comes the howling of dogs. Stark against the night sky are the broken battlements of a medieval castle, and in the deep shadows stands a cloaked figure.

A cruel and hungry smile pulls back dark lips to reveal gleaming fangs. A wild, crimson light blazes in the eyes. On this night, the vampire thirsts!

One of the oldest and most widespread legends of terror in the world is that of the vampire. From as far back as ancient Rome, there are stories of vampires. To this day, peasants in Transylvania stay indoors after sunset in fear of these bloodthirsty monsters of the nighttime.

A vampire is a dead body that leaves its grave, usually at night, to drink fresh human blood. Unlike a zombie, a vampire has no master—except its own thirst for blood. Luckily, there are ways to identify these creatures before they strike. A vampire's eyes are red, and they blaze like two points of fire. The lips are full and red, in stark contrast to pale skin. When those lips part, they reveal long, sharp canine teeth.

A vampire's hands can sometimes expose him—the palms are often hairy, and the nails are sharp, like an animal's. A vampire's breath is so foul that even standing nearby is quite difficult. A person recognizing these signs should flee, before he or she can become the vampire's next victim—an unwilling blood donor.

When the sun sets, the vampire comes out of his grave. He does not have to open his casket—he can transform himself into a ghostly mist and pass through the cracks in his coffin. He can also alter his size or change himself into a bat or wolf. A vampire can control such animals as wolves, rats, and owls, and he can affect the weather, changing a clear night into foggy mist. In his pale hands lies the strength of many men.

You might think that, possessing such powers, the vampire is invincible. Not so. A crucifix or some other religious symbol will turn him away cowering. He is powerless to cross running water. A mere whiff of incense or garlic is enough to ward him off. Even a rose placed upon the lid of his coffin will keep him trapped inside.

The vampire can exist in his undead condition forever—unless he is *physically* destroyed. But destroying a vampire is not easy. During the night, the monster is too strong, with too many supernatural tricks at his command. If you are "lucky" enough to find a vampire's resting-place by day, the surest way to end his bloody career is to drive a wooden stake through his evil heart. Another method is to cut off his head, stuff the mouth with garlic, and then burn the remains to ashes. For the squeamish, a less gruesome (but more expensive) way of disposing of a vampire is to shoot a silver bullet into his heart.

There are many ways in which a

person may become a vampire, some of which are purely chance. A bird or cat crossing over a newly dead body can turn the corpse into a vampire. Suicides are often buried at a crossroads because they might come back as the undead. (The idea here is that the vampire will see the road going off in four different directions, and before he knows which way to go in search of victims, it will already be daylight.) But the most common way to become a vampire is to die by a vampire's bite.

Hundreds of cases of vampirism have been reported throughout history, and many are supposed to be true! The case history of Arnold Paul, an eighteenth-century vampire in Meduegna, near Belgrade, was witnessed by many reliable people. Five years after Paul was lowered into his grave, bodies were found nearby, drained of blood.

Many infamous vampires are found in literature. The first to achieve real notoriety was Lord Ruthven, star of "The Vampyre," a story by Dr. John Polidori published in 1819. The *Ruthvenian*, the bible of the vampires, was named after Lord Ruthven.

After Ruthven came Sir Francis Varney, in Thomas Preskett Prest's gigantic novel *Varney the Vampire; or, The Feast of Blood* (1847). In 868 grisly pages, Varney is repeatedly killed and brought back to life. There was also Countess Mircalla Karnstein, the beautiful vampire of Sheridan Le Fanu's classic novelette *Carmilla*. But no vampire has ever achieved the notoriety of the king of all the undead: the immortal Count Dracula.

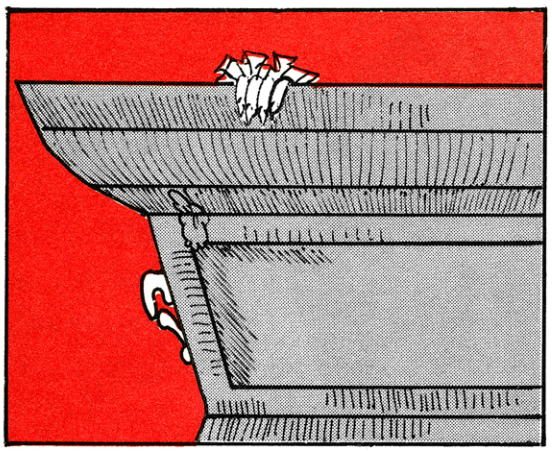
When Bram Stoker wrote his classic novel *Dracula*, in 1897, it was after much research. He had studied vampire legends of many lands and added some ideas of his own. Stoker invented the myths that vampires can change themselves into bats and that they have no reflections in mirrors. The image of his vampire was somewhat like that of Lord Ruthven, but the Count Dracula name came out of history.

At the British Museum in London, Stoker learned of a Romanian prince named Vlad Tepes. This cruel tyrant, who lived from 1430 to 1476, was also known as Vlad Dracula ("Son of the Dragon"). During his lifetime, Vlad Dracula claimed to have killed more than a hundred thousand people! He was so bloodthirsty that Stoker felt

he would make a perfect vampire.

Stoker gave Count Dracula a strong face, pointed ears, a hawklike nose, massive eyebrows, and a long moustache. Of course, he also had the pale complexion and sharp fangs of the legendary vampire. As Dracula drained his victims of their blood, his gray hair darkened to a rich black. Each time, he grew temporarily younger, even though he was really over four hundred years old!

In *Dracula*, real estate agent Jonathan Harker visits Castle Dracula in Transylvania. Dracula wants him to assist in the purchase of an old estate in London. Gradually, Harker realizes that his mysterious host is not quite human: He has no mirror image; he commands the wolves outside his castle; he can even crawl down walls like a lizard—facedown.



Dracula takes fifty coffin-shaped boxes to England. Each box contains some of his native soil, on which he sleeps during the day. He makes nightly vampiric attacks until he is discovered by Dr. Abraham Van Helsing, an authority on blood diseases —and vampires. Van Helsing leads the pursuit of Dracula that finally ends back in Transylvania. There, Dracula's heart is pierced through with a Bowie knife and his head is cut off. Almost immediately, Dracula's body crumbles to dust and is blown away by the wind.

In 1922, the story was made into a silent movie called *Nosferatu, a Symphony of Terror*. The film was made in Germany and starred Max Schreck (whose name means "terror" in German) in the Dracula role. But since this was an unauthorized version of the story, the vampire's name was changed to Count Orlock. *Nosferatu* remains one of the eeriest vampire movies ever made.

In 1924, Hamilton Deane wrote a play based on *Dracula*. He set the story entirely in England. Deane gave his Dracula (played at first by Edmund Blake) the black cape that is so well known today.

When Universal Pictures made the first sound movie of *Dracula*, in 1931, Bela Lugosi played the thirsty count. Lugosi had also played the part in the Hamilton Deane play. His dark features and Hungarian accent made him just right for the part. At the end of this film, Dracula is destroyed by a wooden stake through his heart.

Universal's suave Count Dracula—and his offspring!—went on to star in a whole series of films. There were *Dracula's Daughter* (1936), starring Gloria Holden, and *Son of Dracula* (1943), with Lon Chaney, Jr. Then came *House of Frankenstein* (1944) and *House of Dracula* (1945), with John Carradine as the count, and *Abbott and Costello Meet Frankenstein* (1948), with Lugosi returning to the vampire role.

Britain's Hammer Films revamped the count in the 1958 movie *Horror of Dracula*. Newcomer Christopher Lee played Dracula, burning red eyes, sharp, bloody fangs, and all, but this was a handsome, youthful count, who dashed and leaped about like a lithe jungle cat. Lee went on to star in a long list of Dracula movie sequels.

If all this talk of vampires has made you nervous, there's a sure way to protect yourself: Wear a bulb of garlic on a string tied around your neck. If some of your friends seem to avoid you, well . . . maybe there's something about them you don't know!

MIDNIGHT MINUTE MYSTERY

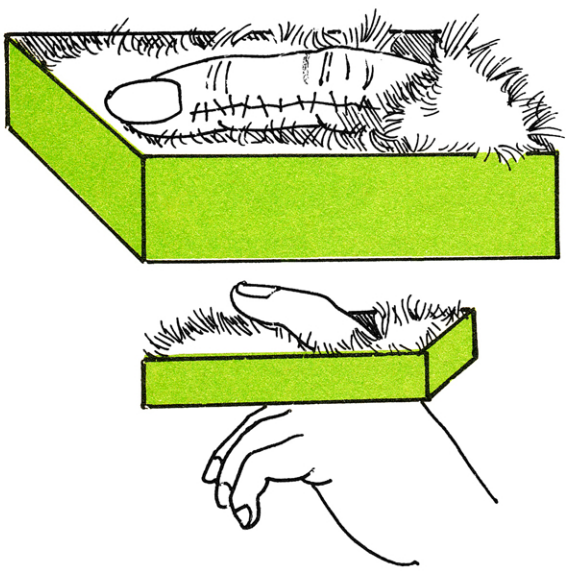
Poor Count Dracula! He has a problem: After a night out on the town, he wants to sleep all day and not get up until eight o'clock in the evening. It's now four o'clock in the morning, and the sun will be rising soon. If Dracula sets his alarm clock to wake him at eight o'clock at night, how many hours of sleep will he get?

(See page 64.)

FRANKENSTEIN'S FINGER

THE EFFECT: Tell your friends that you've found the actual finger of the Frankenstein Monster. Because it was charged with so much electricity, it's still alive! Open up a small box . . . inside is a bloody finger that suddenly moves. It *is* alive! Clap the lid back on the box, *quick!*

THE SECRET: Use a small box with a lid. Cut a hole through the bottom of the box and fill the box with cotton stained blood-red with paint or Mercurochrome. Stick your *own* finger through the hole in the box so that it lies on top of the cotton. Slowly wiggle your finger. For extra effect, use a grease pencil to make your finger look discolored and to draw a scar with ugly stitches.



X-RAY EYES

THE EFFECT: Give three or more people paper and pencils. Tell each of them to write the name of a different monster and then to fold the paper so that you can't see what was written. Have them drop the slips of paper into a box. Reach into the box and put one of the folded papers before your eyes, saying you'll read the name with your X-Ray Eyes. Say the monster's name, then unfold the slip to verify it, and move on to the next paper. Each time, you name the correct monster!

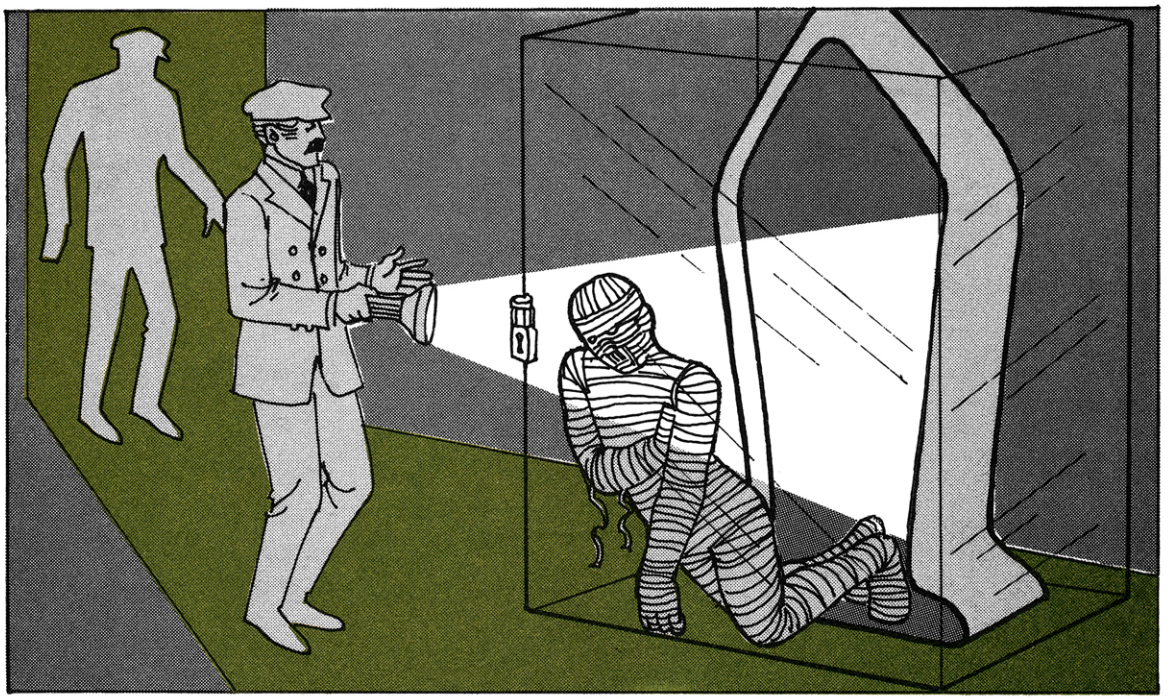
THE SECRET: This may sound impossible, but it's actually quite easy. The secret is that one of the "victims" is in on the gag. You already know what that person's monster name will be. He puts a little bend in the corner of his paper so you can recognize it in the box. Take out *any* slip from the box, but say the name of your *partner's* monster. When you unfold the paper, you'll know the name of the monster you will say *next*. Repeat this until coming to the last slip, the one written by your partner. (Keep your wits about you—remember, you'll be *saying* one name while you're *reading* and *memorizing* a different one!)

THE GHOSTLY GLASS

THE EFFECT: Sit behind a table that separates you from your audience. Place a coin (a rare Transylvanian coin, you might say) on the tabletop. Cover the coin with a drinking glass, then cover the glass with a piece of newspaper. Tell your audience that you are going to make the coin pass through the table and drop into your lap. Tap the top of the paper-covered glass, then lift it without removing the paper. The coin is still on the table—you forgot to say the magic words! Repeat the routine, this time saying some "magic" words. Tap the glass again, and something strange does happen: The *glass* passes through the table and drops into your lap!

THE SECRET: When you put the newspaper over the glass, press it all around so that it takes on the shape of the glass. When you first lift the paper-covered glass and see that the coin is still on the table, secretly let the glass drop into your lap. Then the newspaper, now in the *shape* of the glass, is put over the coin to complete the trick.

MUMMIES



In the 1930's, Chicago's Field Museum of Natural History was the site of a spooky event. It was after closing, and the security guards were the only living beings in this storehouse of skeletons, shrunken heads, stuffed animals, and ancient artifacts. Suddenly a bloodcurdling scream echoed through the museum's Egyptian hall. When the guards rushed into the room to investigate, they discovered that a mummy, dead for thousands of years, had fallen out of its coffin!

There was no one else in the museum, but even if there had been, nobody could get inside the glass case that housed the mummy. The case was locked and undisturbed. Was there still a spark of life left in the old Egyptian? Stanley Field, the museum's curator back then, insisted that some unseen force had moved the mummy.

The ancient Egyptians believed that the dead made a journey to a distant afterlife world where they would reinhabit their bodies. Because of this belief, the Egyptians preserved the bodies of their dead as mummies.

A mummy is a lifeless body that does not decay. With the Egyptians, mummification became an art equaled by no one. Even to this day, their techniques are not entirely known to us. Remarkably preserved Egyptian mummies are popular exhibits in museums all over the world.

The preparation of an Egyptian mummy took all of seventy days. Under the close supervision of royal priests, the embalmer removed the inner parts of the body that would

soon decay. With great care, he removed the brain, bit by bit, through the nostrils. Other internal organs were removed and placed in canopic jars, which preserved them for burial with the body. Only the heart was left within the body, since the mummy would need this organ as soon as he reached the afterworld.

Once the body had been emptied of its inner parts, it was dried out with a mixture of sodium bicarbonate, sodium carbonate, sodium sulfate, and common salt.

Finally, linen cloth soaked in resin was stuffed inside the corpse, and then the entire body was wrapped in over one hundred square yards of linen cloth. The mummy was now ready for burial.

The mummy was placed in an elaborate coffin carved into a likeness of the person being buried, and then the coffin was put in a huge stone box called a sarcophagus. The sarcophagus was placed in the tomb along with the canopic jars and all of the dead person's personal belongings. The tomb of a king would contain hundreds of gold artifacts and jewels—tempting to would-be grave robbers. To ward off such thieves, Egyptian priests often put a "curse" on the tomb, promising death to anyone who broke into it.

Modern science doesn't acknowledge curses, but one Egyptian curse proved pretty potent, even after 3,300 years. The tomb of Tutankhamen (known today as "King Tut") was discovered in 1922 by Howard Carter and Lord Carnarvon, archaeologists who had been digging in Egypt's Valley of the Kings. Within the tomb of the eighteen-year-old pharaoh, Carter and Carnarvon found hundreds of

priceless Egyptian artifacts. The mummy of the youthful monarch was enclosed in a solid gold coffin.

Tragic events followed the opening of the tomb. Were they the result of a curse?

In April of 1923, Carnarvon was bitten by a poisonous insect, and he died shortly afterward. During the 1930's, as many as twenty of the people associated with the opening of the tomb died mysteriously. There were such things as a fatal fever, an unexplained death, a suicide. One technician, about to take an X ray of the mummy, dropped dead on the spot! To add to the mystery, Carnarvon's own daughter also suffered the deadly bite of an insect. Even in 1972, fifty years after the tomb's opening, a man at the Egyptian Museum died while unpacking some of the objects removed from Tutankhamen's tomb!

There were several mummy horror films made during the days of silent motion pictures, but the only real classic film on this subject was a talkie, *The Mummy*, made by Universal Pictures in 1932. Boris Karloff played Im-ho-tep, an Egyptian priest. In the film, the priest tries to bring back his lost love with the sacred Scroll of Thoth. Because of this sacrilege, he is buried alive with the Scroll. Three thousand years later, his tomb is opened and the mummy returns to life. Masquerading as a modern-day Egyptian, despite his withered face, the mummy tries again to regain his lost love, who has been reincarnated. In the film's climax, the mummy priest is reduced to a skeleton by the goddess Isis.

Universal followed with a whole series of mummy films, beginning with *The Mummy's Hand* in 1940. Tom Tyler played Kharis, a mummified Egyptian prince kept alive for thousands of years by a fluid made of tana leaves. Lon Chaney, Jr., later shambled about in bandages in sequel films: *The Mummy's Tomb* (1942), *The Mummy's Ghost* (1944), and *The Mummy's Curse* (1945). In each of the films, Kharis stalked through the shadows, with one arm tangled in bandages and one leg dragging. He seized his victims by their throats in a one-handed, viselike grip. The victims then dropped to the ground, their necks bearing telltale traces of the mold from a tomb, as Kharis dragged himself off into the darkness.

In 1955, Universal spoofed their own bandaged star with *Abbott and Costello Meet the Mummy.*

In 1959, Hammer Films began their own mummy series in color. Their version of *The Mummy* starred Christopher Lee. There is also a series of Mexican movies featuring an Aztec mummy.

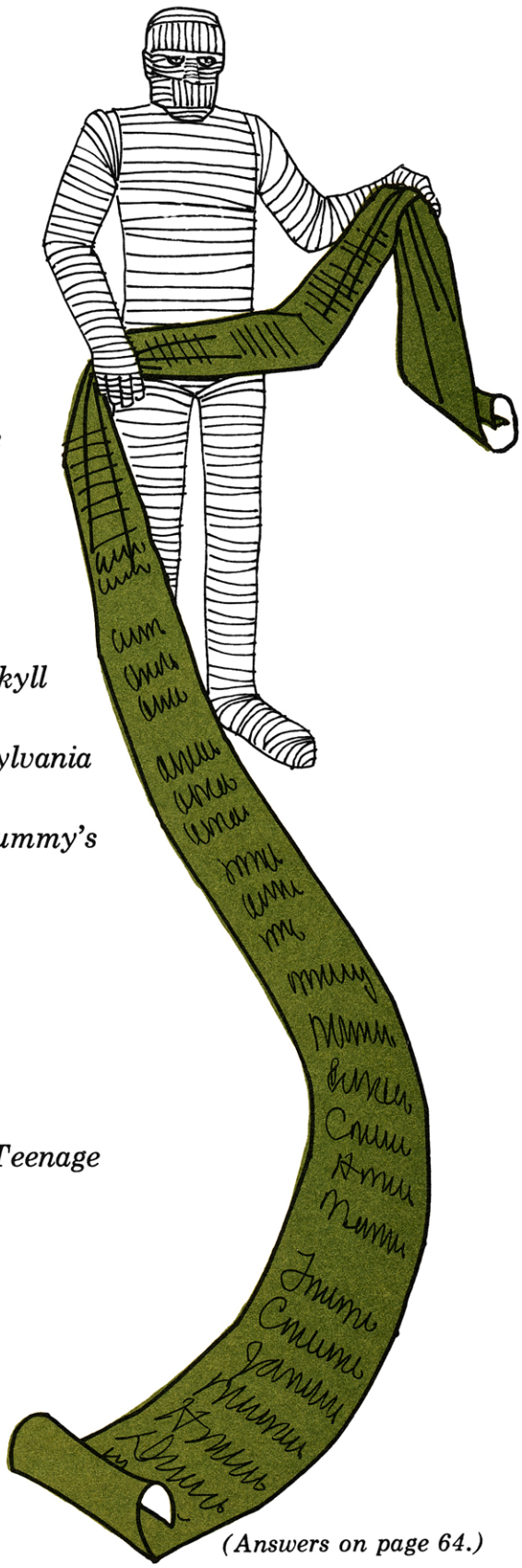
Remember—even though mummies were prepared for a trip to another world, they sometimes appear in *this* world to stir up a little trouble. Think about that the next time you meet a stranger dressed in head-to-toe bandages!

FINISH THE FILM

This scroll contains a list of twelve monster movie titles. However, some of the words got smeared the last time the Nile River flooded. Can you decipher the missing words? (Not all the films are described in this book.)

1. *It Came From Beneath the ?*
   a. *Ground* b. *Sea* c. *Castle*
2. *Dracula Has Risen From the ?*
   a. *Basement* b. *Earth* c. *Grave*
3. *King ? Escapes*
   a. *Tut* b. *Rat* c. *Kong*
4. *Frankenstein Meets the ? Man*
   a. *Wolf* b. *Gill* c. *Bat*
5. *Daughter of Dr. ?*
   a. *Frankenstein* b. *Acula* c. *Jekyll*
6. *It Came From Outer ?*
   a. *Space* b. *Mongolia* c. *Transylvania*
7. *The ? Shroud*
   a. *Zombie's* b. *Vampire's* c. *Mummy's*
8. *Earth vs. the Flying ?*
   a. *Lizards* b. *Saucers* c. *Tigers*
9. *? The Terror From Beyond Space*
   a. *It!* b. *That!* c. *What!*
10. *Dr ?*
    a. *X* b. *Y* c. *Q*
11. *I Was a ? Frankenstein*
    a. *Juvenile* b. *Middle-aged* c. *Teenage*
12. *? of the Triffids*
    a. *Day* b. *Night* c. *Curse*

HOW DID YOU DO? 11–12 right—a mummy maestro. 8–10 right—that almost wraps it up. 5–7 right—better ask your mummy for help. 2–4 right—go back to your sarcophagus. 0–1 right—you'll sleep for another thousand years.



(Answers on page 64.)

GRIMM GAGS

Grievings, readers! Do you like your humor in a *jugular vein?* Then listen to me, Hepzibah Grimm, because I've got some wretched riddles here. Even ol' Ra-Ka-Tep will be rolling over in his sarcophagus! Hee-hee-hee!

1. Did Dr. Frankenstein charge his Monster?
2. What's a mummy?
3. What did Dr. Jekyll turn into after running out of secret potion?
4. Why did Dracula take his coffin to the rocket launching base?
5. Why did Dr. Frankenstein join the Marines?
6. What did the embalmer say when he'd finished bandaging his mummy?
7. Why did the werewolf leave for the country?
8. Why are vampires Count Dracula and Baron Tibor deadly enemies?

ANSWERS

1. No, he paid cash for it.
2. An Egyptian pressed for time.
3. A drugstore.
4. He heard it was a good place to have a Count down.
5. He heard that the Marine Corps builds men.
6. "Well, that about wraps it up!"
7. He'd had his taste of big-city life.
8. There's bad blood between them.

VOODOO TERRORS

Voodoo drums send their hypnotic rhythms across the field of an old West Indian sugar plantation. Carried along with the sounds of those drums are evil forces—forces that reach out like ghostly talons. Suddenly there is a stirring beneath the damp mound of a fresh grave. Something begins to push its way to the surface.

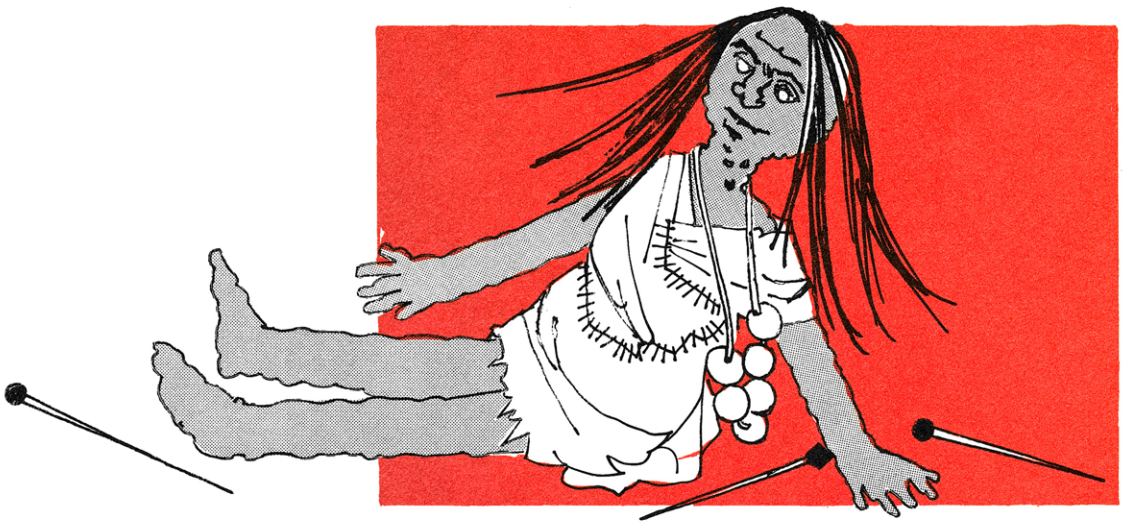
A hand breaks through the dirt to reach, to clasp the cool night air. More dirt is disturbed as another hand claws its way free of the earth. Before long, a wretched thing that was once a person pulls itself stiffly out of the cold grave. On this sinister night, another zombie will walk the land!

Voodoo is a type of religion that originated in Africa. While slavery, unhappily, still existed in America, these African beliefs and ceremonies were brought to the American South, to Brazil, and to some of the Caribbean islands. Voodoo came to be associated with the island of Haiti.

Voodoo magic is supposed to affect the human soul. It can affect the person using the magic or the one on whom it is used. The magic can often force someone to act against his or her own will.

It is believed that the most powerful voodoo spells can be created with the use of human bones. Most powerful of all bones are those of the father of the man working the spell. This, of course, involves going into the cemetery at night and opening a grave.

A person cannot simply decide to follow voodoo; he must be initiated into this religion. First, the novice must pretend to die and be reborn. Then he must decide which *loa*, or voodoo god, he wishes to serve. After the novice is accepted for initiation, he must buy all the objects that he'll need to practice his new religion. Every night for a week, he goes to a series of rites. Here, other voodoo practitioners sing songs and say prayers for him. The novice must learn all the secrets of voodoo. His head is washed with leaves, and clippings of



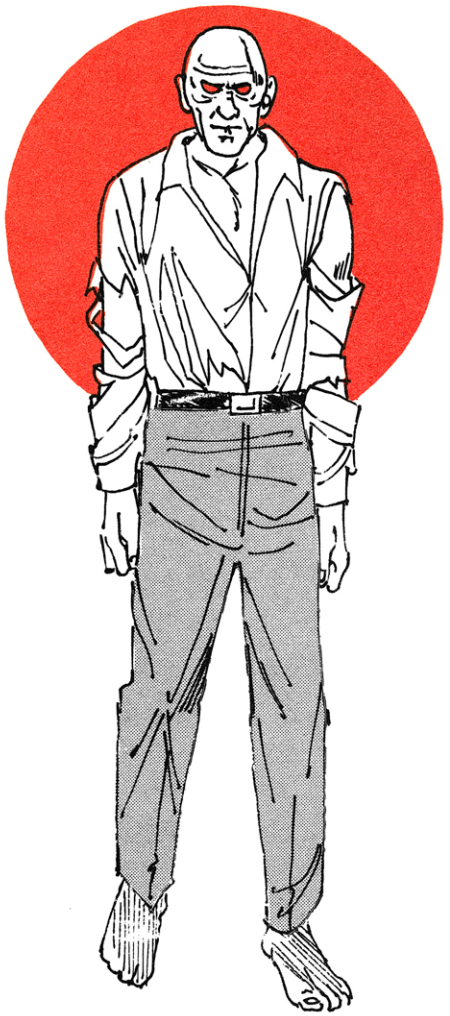
his hair and nails are mixed with parts of sacrificed birds. The next Sunday, he appears dressed in white. He is baptized with a wet leaf and given a new voodoo name. Dancing to the beat of the voodoo drums, he and the other novices are possessed by their *loas* and become the servants of these gods.

Once initiated into voodoo, a person is able to perform the secret rites of his new religion. He can have revenge on an enemy by using a voodoo doll. This doll is usually made of wax and represents the person who will suffer from the voodoo spell. Strands of hair and pieces of cloth belonging to that person are attached to the doll. The voodoo priest then sticks pins into the doll. The person whom the doll represents is supposed to feel real pain in his own body.

Scientists deny that something supernatural occurs. They say that people who believe in voodoo believe so strongly that they allow themselves to feel its effects through the power of suggestion. Sometimes a voodoo priest (called a *houngan*) will threaten to kill a person with his magical powers. The intended victim becomes so terrified that he dies. The cause may be mere superstition—but the effect is real enough!

Perhaps the most dreaded practice associated with voodoo is the creation of zombies. A zombie is a corpse that is controlled by voodoo magic. The zombie is not alive, but it obeys the commands of its voodoo master.

In his book *The Magic Island* (1935), William Seabrook reported what he believed to be real zombies. In Haiti, Seabrook had noticed a number of blank-eyed plantation workers who never seemed to get tired. Seabrook said that the zombies were commanded by a voodoo *houngan* named Joseph. Since zombies are forbidden to taste salt, a strange thing happened when Joseph's wife gave them salted biscuits: While eating the biscuits, the zombies came out of their voodoo trance. Realizing that they were really dead, they lumbered back to the graveyard and tried desperately to claw their way back into their graves!



According to voodoo beliefs, a corpse can become a zombie long after death. The zombie master must be careful, however. If his zombie slave ever comes out of its trance, the monster will turn upon him and kill him for revenge.

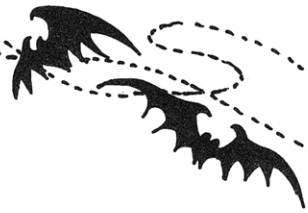
In order to prevent a corpse from returning as a zombie, certain precautions are sometimes taken. The corpse can be turned over in its grave and the lips stitched shut or the mouth stuffed with dirt. A knife might be placed in the body's cold hand to fight off the voodoo master. Often, seeds are scattered into the grave so that the corpse will be too busy counting seeds to leave!

The first zombie film was *White Zombie*, made in 1932. Bela Lugosi, the star of *Dracula*, played the menacing role of the zombie master. In the film, he controls a whole band of walking dead men, forcing them to toil in his sugar mill. Later in the movie, Lugosi creates a living zombie by placing under his hypnotic power a girl whom he loves.

Most zombie films have been cheaply made productions or comedies. *King of the Zombies* (1941), *Revenge of the Zombies* (1943), and *Voodoo Man* (1944) were all made inexpensively—and it showed. Here, the zombies did little more than stalk about with bulging eyes and do work for their masters. Pictures like *The Ghost Breakers* (1940), *Zombies on Broadway* (1945), and *Scared Stiff* (1952) mixed laughs and shudders.

The best zombie film ever made is *I Walked With a Zombie*, from RKO in 1943. Darby Jones, a tall, lean black actor, played one of the most frightening zombies ever to haunt the screen. The film was produced by Val Lewton, famous for eerie horror films.

Are there really zombies? Voodoo is certainly practiced to this day. But it is doubtful that voodoo priests can actually revive the dead. But the people of Haiti still believe that the dead can walk, especially when a distant voodoo drum begins to send forth its portentous beat. . . .



TERROR TEST

1. A movie in which John Carradine played Count Dracula is
   a. *Dracula, Prince of Darkness*
   b. *Count Dracula*
   c. *Billy the Kid vs. Dracula*

2. The name of the Wolf Man's human identity is
   a. Percy Bysshe Shelley
   b. Lawrence Talbot
   c. Jonathan Harker

3. The famous occult investigator and monster fighter of Gold Key Comics is
   a. Dr. Adam Spektor
   b. Sherlock Holmes
   c. Dr. Allen Spectre

4. The two-headed bird that appeared in *The Seventh Voyage of Sinbad* was called
   a. a griffin
   b. a roc
   c. Rodan

5. The actor who was supposed to have played the Monster in *Frankenstein* before Karloff got the part was
   a. Bela Lugosi
   b. Lon Chaney, Sr.
   c. Basil Rathbone

6. The Golem was a mythical monster made of
   a. clay
   b. wood
   c. Silly Putty

7. Bela Lugosi played a fake vampire in order to trap a murderer in the film
   a. *Mark of the Vampire*
   b. *My Son, the Vampire*
   c. *Devil Bat*

8. A famous story in which ghosts haunt an old miser at Christmas is
   a. *The Ghost Goes West*
   b. *A Christmas Carol*
   c. *The Night Before Christmas*

9. The occupation of Quasimodo, the Hunchback of Notre Dame, was
   a. football player
   b. bell ringer
   c. college professor

10. Kharis, the living mummy, was kept alive through the centuries by
    a. tana leaves
    b. Tanna River water
    c. tea leaves

11. A shaggy creature supposedly living in the snows of the Himalayas is called
    a. the Abdominal Snowman
    b. the Abominable Snowman
    c. Frosty the Snowman

12. There is, supposedly, a monster living in the dark waters of
    a. Loch Ness
    b. Lake Michigan
    c. the Black Sea

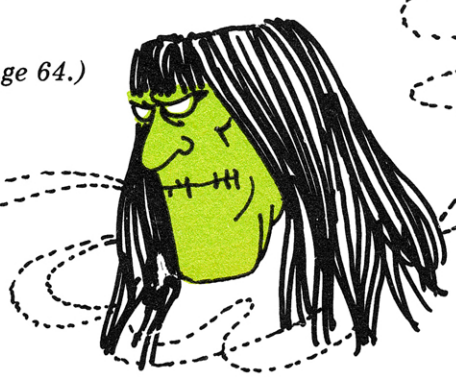
13. In the film *Horror of Dracula*, the Count met his demise by
    a. sunlight
    b. moonlight
    c. twilight

14. The actual Frankenstein Castle is located in
    a. Transylvania
    b. Croatia
    c. Germany

15. The name of the actor who plays Dr. Van Helsing in the Hammer Dracula movies is
    a. Christopher Lee
    b. Michael Ripper
    c. Peter Cushing

SPECTRAL SCORES: 14–15 right—hex-pert. 10–13 right—near hex-pert. 6–9 right—not *too* bad (for a human, that is). 2–5 right—better get some help from Igor. 0–1 right—back to the drawing board!

(Answers on page 64.)



SINISTER SHADOWS

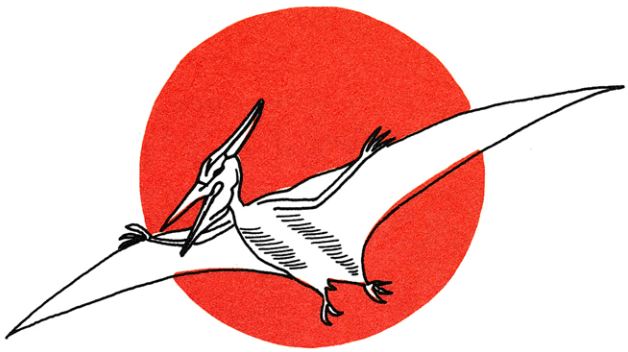
I'm the sinister shadow-maker. I'm here to show you how to make shadowy monsters come alive on your wall. All you need is a bright light plus a hand or two, and you're in business! Once you've tried these, see what monstrous shadows *you* can create.

PREHISTORIC MONSTERS

Professor George Edward Challenger, a burly explorer, stands atop a remote South American plateau. He has seen many fantastic sights during his career, but nothing quite like this: The professor is watching living dinosaurs, prehistoric reptiles that should have been extinct for over a hundred million years! This "Lost World" resounds with the roars of such mighty monsters as the spike-thumbed *Iguanodon* and the toothy, flesh-eating *Megalosaurus*. And Challenger intends to bring one of these brutes back to London—alive!

This was *The Lost World*, a novel written in 1912 by Sir Arthur Conan Doyle, creator of Sherlock Holmes. At the end of the book, the professor brings back a *Pterodactyl*, a flying reptile from the age of dinosaurs. Unfortunately, the winged creature flies away before the explorer can get it back to England.

The Lost World is the most famous story in which modern man discovers a prehistoric world of gigantic, supposedly extinct monsters. Earlier, in Jules Verne's *A Journey to the Center of the Earth*, published in 1864, prehistoric reptiles battled in an underground sea. Dinosaurs and other prehistoric monsters were present in many of the novels written by Edgar Rice Burroughs, creator of Tarzan.



In 1925, *The Lost World* was made into a silent movie by First National, with Wallace Beery in the role of bearded Professor Challenger. But the real stars of the film were the dinosaurs themselves.

The dinosaurs in *The Lost World* were really only miniature models. They were given lifelike motion by a time-consuming process called animation. This task was given to Willis O'Brien, who had already made some crude dinosaur films for the Thomas A. Edison film company. O'Brien placed his models in miniature sets made to resemble dense jungle. He would move his models, by hand, a fraction of an inch at a time and photograph a single frame of movie film. This process was repeated over and over until the entire scene was filmed, frame by frame. A full day's work might produce only a minute or so of film action!

In 1933, O'Brien did the model animation for the greatest of all "giant monster" movies, the original *King Kong*, made by RKO. The story is about a film crew that goes to an uncharted island to make a film. There are legends that the island is the home of a mythical monster named Kong. The legends prove to be true—Kong is an enormous gorilla that rules a lost world of prehistoric monsters.

Thanks to the marvelous special effects created by O'Brien, Kong battles prehistoric animals such as a hungry *Tyrannosaurus rex*, king of the dinosaurs. Later, the huge ape kills a water-dwelling *Elasmosaurus* and a giant flying reptile *Pteranodon*. Kong is captured and brought back to New York to be put on display for the public. He escapes and runs rampant through the city. King Kong meets his end when biplanes shoot him down from the top of the Empire State Building, then the world's tallest building.

King Kong started off an unending list of "giant monster loose in the city" films. Most of these films featured a lot of destruction, created in miniature by special-effects experts. *The Beast From 20,000 Fathoms*, made by Warner Brothers in 1953, featured a mythical prehistoric reptile called a "Rhedosaurus," released from an iceberg during an atomic bomb test. The animal was a large-headed reptile with a spiked back, animated by O'Brien's successor, Ray Harryhausen. This film was followed by similar movies, *The Giant Behemoth* (1959) and *Gorgo* (1961).

One of the most popular of all of the prehistoric creatures is Godzilla, a 400-foot-long, spiked-backed reptile from Japan. Not only can Godzilla smash entire cities with his heavy hind feet and powerful tail, but he's also equipped with sharp teeth and fiery breath like a mythical dragon's.

Godzilla first appeared in the film *Godzilla, King of the Monsters*, made in Japan in 1954 and shown in the United States two years later. In that film, he reduced Tokyo to rubble before being disintegrated by a device called an "oxygen destroyer."

But Godzilla proved much too popular to stay dead for long. A second Godzilla movie was quickly introduced, and soon a whole series of movies about the monster was under way. In these films, Godzilla meets such monsters as Rodan, a prehistoric flying reptile something like a pterodactyl, and even a new version of King Kong. Unlike earlier animated monsters, these were really men wearing rubber costumes.

A different kind of prehistoric monster movie is the type set in the past. There were many silent movies showing cave people battling dinosaurs. A sound film, *One Million B.C.*, was made by Hal Roach in 1940. Victor Mature and Carole Landis played cave people from different tribes.

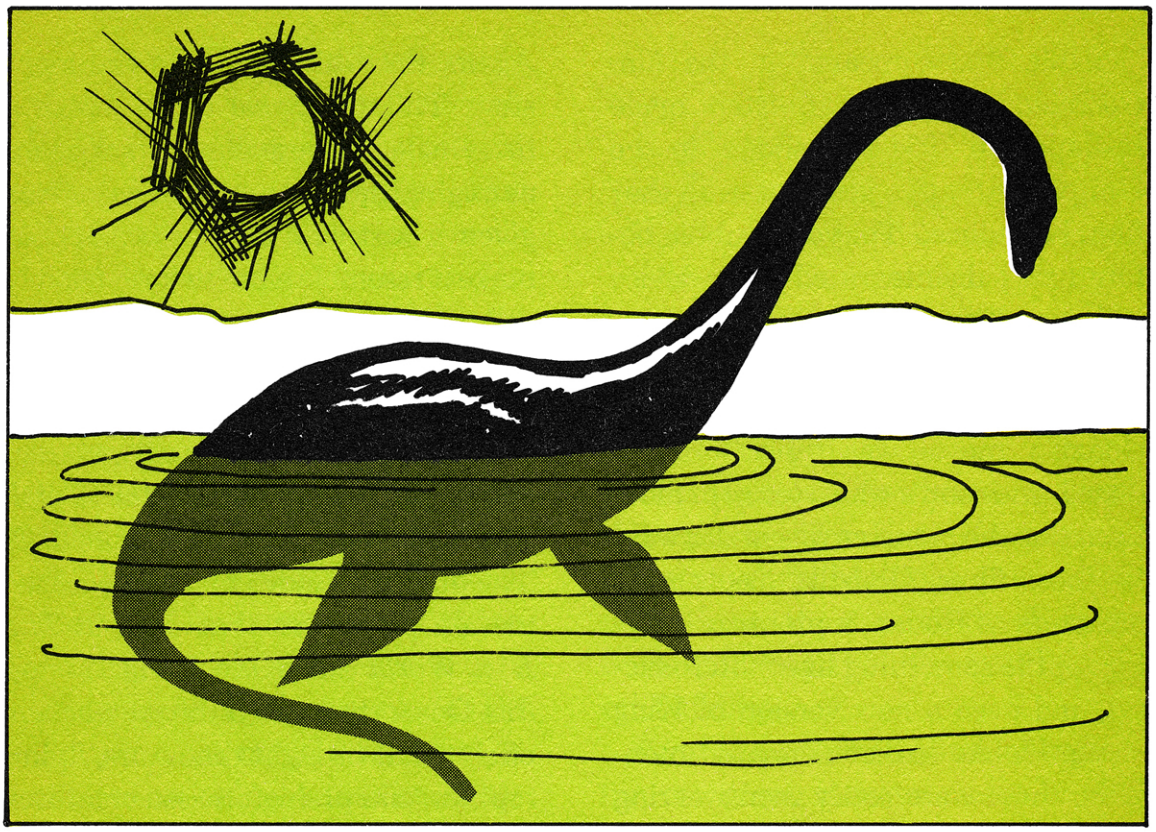
Again, the real stars were the monsters. This time, real lizards, with a little makeup, were filmed in close-up as mighty dinosaurs. An alligator was given a leathery fin on its back to make it resemble a prehistoric *Dimetrodon*. Though these animals actually breathed, they were not entirely convincing as dinosaurs.

This type of film is still popular. *When Dinosaurs Ruled the Earth* was made by Hammer Films in 1969. The dinosaurs move by the same animation process as that used in *The Lost World* and *King Kong*. Young Jim Danforth created the spectacular effects that brought dinosaurs, flying reptiles, and prehistoric sea creatures to life. The film even shows the hatching of a baby dinosaur from its egg.

Another prehistoric monster popular in movies is the Gill-man, star of a series of films made by Universal-International in the 1950's. The Gill-man, supposedly a missing link between man and fish, never really existed in our past; he was the invention of the studio.

The Gill-man was played by an ex-marine named Ben Chapman. He wore a formfitting green rubber costume with scales, gills, a gaping mouth, fins, and reptilian claws.

In *Creature from the Black Lagoon* (1954), the Gill-man is discovered in the Amazon River. Though apparently killed at the end of the movie, he returned in two sequels, *Revenge of the Creature* (1955) and *The Creature Walks Among Us* (1956).



Is it possible that prehistoric monsters still live in the real world?

Loch Ness is a very deep lake in Scotland. The lake is twenty-eight miles long; the water is extremely murky. People in the area believe that a prehistoric creature—the Loch Ness Monster, or "Nessie"—lives beneath the surface of those cold, dark waters.

The Loch Ness Monster was seen as early as 1896, when its appearance was first reported in newspapers. After several nineteenth-century appearances, the creature remained out of sight until the 1930's. Since then, there have been hundreds of sightings and a number of photographs taken. Some of these photos indicate that the creature has a long, snaky neck and a flat head. The description fits *Plesiosaurus*, a prehistoric water reptile.

In 1960, sonar signals indicated that at least five of these monsters might be living in the depths of Loch Ness. Also in that year, Tom Dinsdale took pictures of the monster that show an estimated ninety-two feet from head to tail!

Could the real *Plesiosaurus* still exist after so many millions of years? Or could "Nessie" be some kind of large sea mammal like the sea cow or maybe even a giant slug? One thing is certain: An animal of considerable size *does* live in the waters of Loch Ness. Scientists are now searching for the creature with the most modern devices available. Perhaps they'll learn that legends of giant sea serpents are not so farfetched, after all.

MONSTER TRUE OR FALSE

Some of the following statements are true; others are false. Decide for yourself which are which—but no fair looking at the answers until you've finished. Our monsters wouldn't like that! (Not all the questions are from chapters in this book.)

1. In the novel *Frankenstein,* the Monster is brought to life in Transylvania. True or False?
2. Christopher Lee has played Dracula in more movies than any other actor. True or False?
3. Dr. Jekyll turns into Mr. Hyde when the full moon rises. True or False?
4. Egyptian mummies were intended to return to life when archaeologists opened their tombs. True or False?
5. Boris Karloff's real name was William Henry Pratt. True or False?
6. Bela Lugosi played Dracula in only two movies. True or False?
7. Vincent Price was the first actor to play the Invisible Man. True or False?
8. Godzilla is a huge *Tyrannosaurus rex.* True or False?
9. Zombies are walking dead that have a will of their own. True or False?
10. King Kong won the big battle between monsters in the movie *King Kong vs. Godzilla.* True or False?

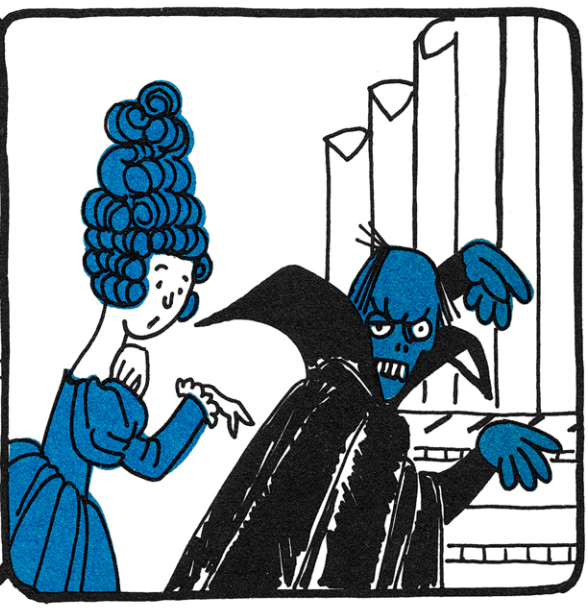
(Answers on page 64.)

If you got eight or more answers right, consider yourself a Ph.D. (Doctor of Phantomology). From four to seven right earns you an M.A. (Monster Amateur). Three or less right? You've just flunked out of zombie school!

"Groan! Shaving is sure a pain when you can't see yourself in the mirror!"

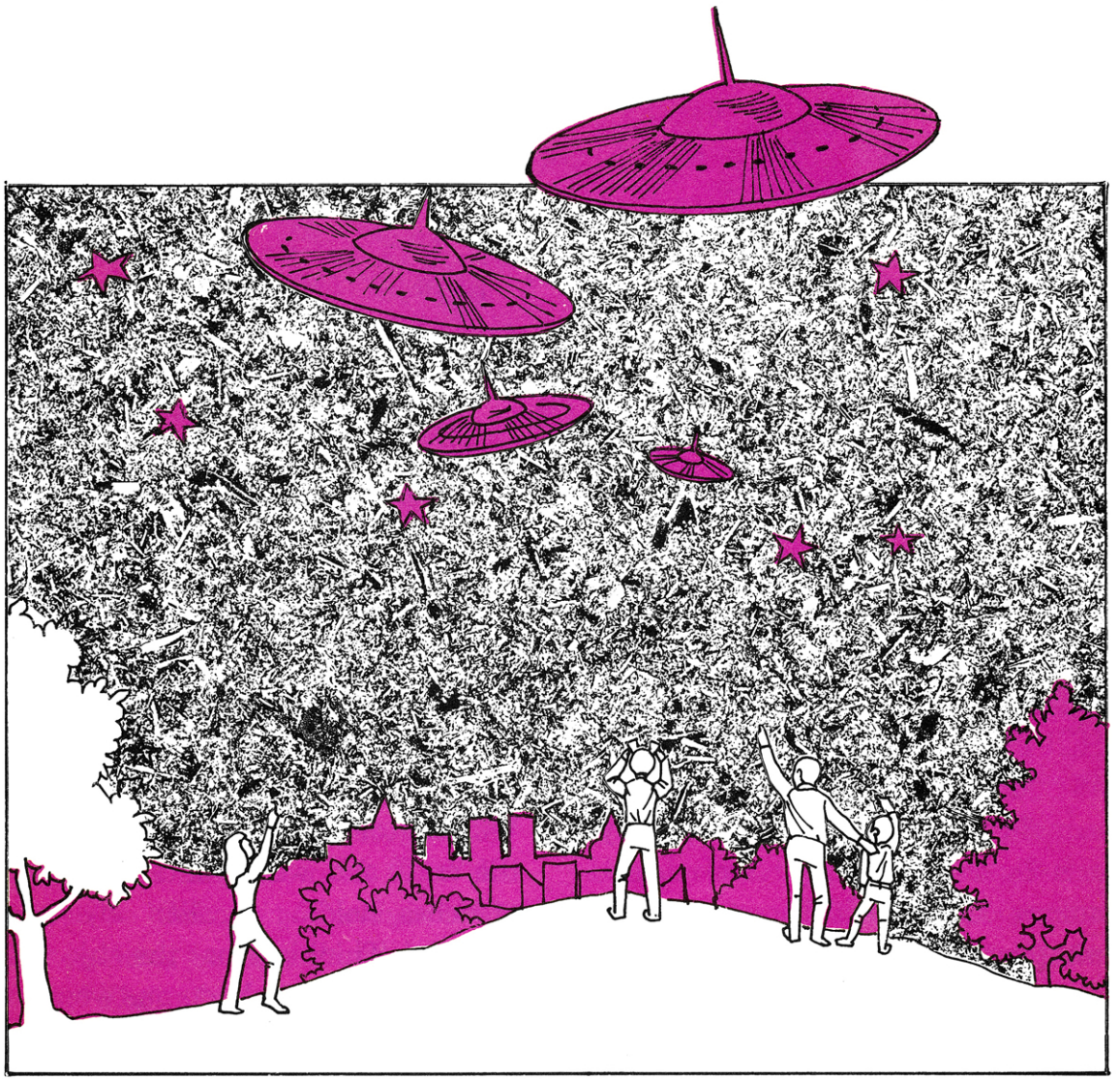
"Pardon me—may I have a Band-Aid for this cut on my finger?"

"Invisibility serum! Why can't you invent something useful?"



"Do you know 'Melancholy Baby'?"

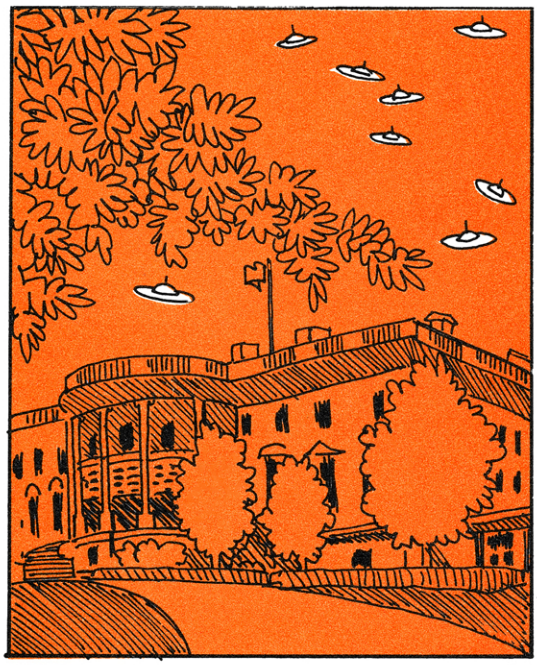
Monsters From Outer Space



Strange objects were seen in the skies over the state of Washington in 1947. The saucer-shaped objects soared through the heavens at unbelievable speeds. This was the beginning of the great flying saucer era in the United States. Although people liked to call the objects flying saucers, the government officially named them UFO's (meaning "unidentified flying objects").

It became a common belief that flying saucers were really spaceships from another planet—Mars was considered the likely source—and people began to wonder just what kind of strange beings were at the controls.

Since those first sightings, thousands of UFO's have been reported in our skies. Many of them have been photographed. Though some of these pictures have been discredited, many still remain a mystery.



Some people claim to have actually met the occupants of these saucers. During the 1960's, Barney and Betty Hill claimed to have been taken aboard a UFO by weird-looking humanoid creatures, who, presumably, examined them. They were released unharmed and with no memory of what had happened to them inside the ship. Years later, the couple were hypnotized so that they could remember their harrowing experience.

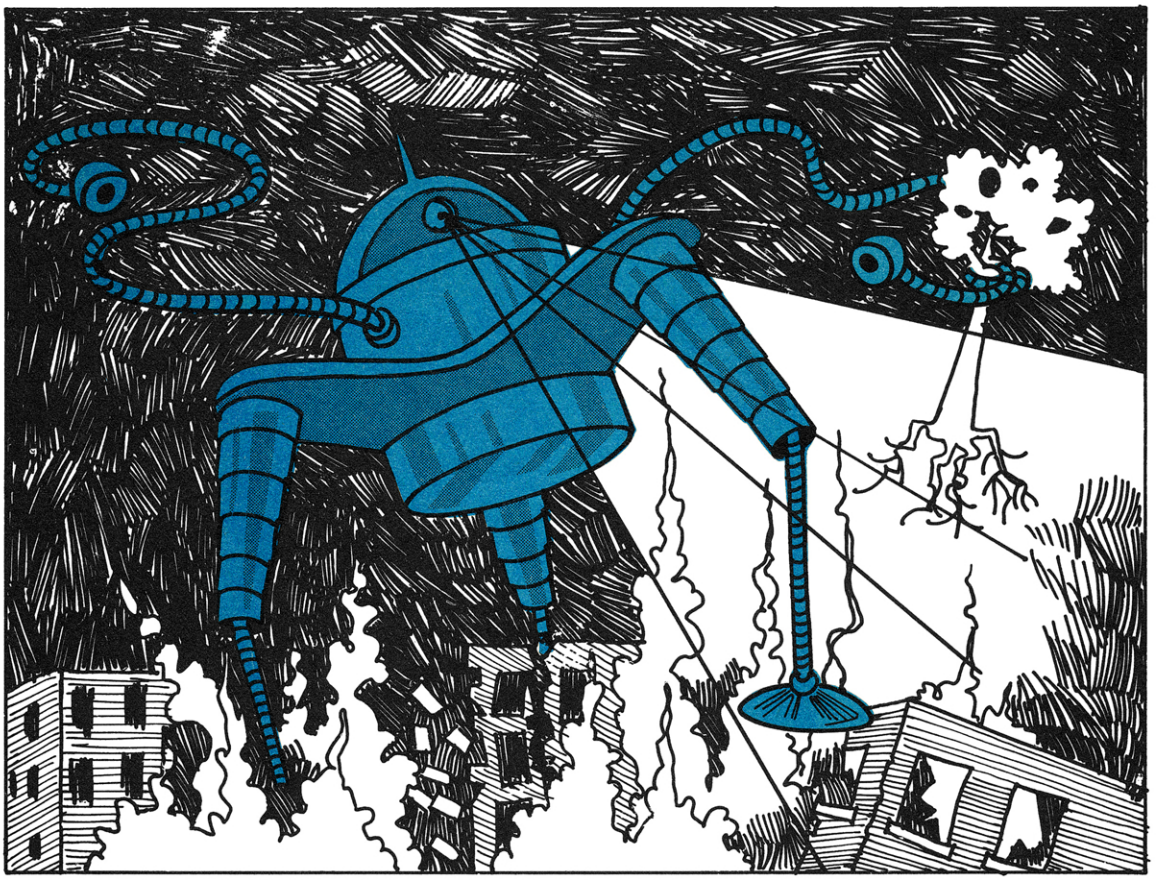
The United States Air Force undertook Project Bluebook to solve the UFO mystery. They interviewed hundreds of eyewitnesses and studied countless photographs. According to their published findings, *most* UFO sightings can be attributed to weather balloons, meteors, atmospheric disturbances, and other natural causes. Some were probably hallucinations. But there is still a small percentage of absolutely unexplained flying saucer sightings. Were some of these really alien craft from outer space?

During the early 1950's, a swarm of UFO's buzzed Washington, D.C. They even flew over the White House itself. Hundreds of people watched as the strange craft shot through the sky. Air Force jets were sent up after the UFO's but too late—the saucers simply vanished.

This incident was expanded upon in a 1951 film, made by Twentieth Century-Fox, called *The Day the Earth Stood Still.* The movie, a real classic of science fiction, was based on a famous short story, "Farewell to the Master," by Harry Bates. The film starred Michael Rennie as Klaatu.

Klaatu, a visitor from another world, comes to Earth with a message of peace. His huge saucer lands in Washington, D.C. Soldiers encircle the craft and watch as Klaatu approaches, holding an alien object in his hand. Thinking that the object is a weapon, a soldier shoots and wounds Klaatu. Suddenly the *real* monster appears from the silvery saucer—Gort!

Gort is a giant robot equipped with a ray that can disintegrate anything. Later, Klaatu explains that Gort is only one of many robot policemen that patrol the universe. If Earth continues to engage in warfare and stockpile deadly atomic bombs, robots like Gort will reduce the planet to a cinder. Klaatu and Gort eventually depart from Earth and leave its people to think about their warning.



Stories about invaders from outer space are nothing new. H. G. Wells wrote *The War of the Worlds* in 1898. This exciting novel is about an invasion of Earth from the planet Mars. In the book, the Martians are gruesome, octopuslike monsters who move across the land in three-legged, walking war machines, destroying everything in their paths. Finally, an earthly disease is able to defeat the Martians—they catch Earth colds and die!

On Halloween night in 1938, a young actor and director named Orson Welles (no relation to H. G.) presented his own version of *The War of the Worlds* on a radio series called *The Mercury Theatre on the Air.* Welles presented the story in a series of news bulletins that interrupted a musical show. His dramatization was so realistic that people all across the country believed Earth really *had* been invaded by Martian monsters. Within the hour that the show was on, hundreds of people panicked, even though the program was announced as a fictional drama.

In 1953, *The War of the Worlds* became one of the most spectacular science fiction movies of all time. Producer George Pal, known for his excellent science fiction and fantasy movies, brought the story to the screen in vivid Technicolor. In the Pal production, Los Angeles is destroyed as the Martian war machines

glide gracefully through the smoky air and over devastated streets. The Martian death rays blast buildings apart and reduce the city to rubble and ash. The aliens themselves are depicted as grotesque three-eyed monsters with three-fingered hands that end in suction cup fingertips.

Another classic film about a being from outer space is *The Thing From Another World*, an RKO picture made in 1951.

The "Thing" is a manlike creature whose flying saucer crashes near a government outpost used for scientific research in the frozen North. The alien's body is discovered frozen solid. When the creature is thawed out, it proves to be a murderous monster, hardly the kind of being you'd think smart enough to fly a spaceship.

The monster, like a vampire, drinks human blood. If it loses an arm or leg, it can easily grow another. To make matters worse, the alien killer cannot be harmed by bullets because it is actually a thinking *vegetable*. After terrorizing the base, the Thing is finally reduced to an alien "stew" by electricity. In the role of the Thing was then-unknown actor James Arness, later Matt Dillon of television's *Gunsmoke* series.

The Thing From Another World was widely imitated. In the years that followed, the screen was invaded by dozens of monsters from outer space. Giant robots took over an entire city in *Target Earth* (1954). A band of bug-eyed green mutants tried to conquer our world in *Invaders From Mars* (1953). Ro-Man, a creature looking like a gorilla in a space helmet, tried to destroy the people of Earth by bringing dinosaurs back from the past in *Robot Monster* (1953), perhaps one of the worst science fiction movies ever made. And in *Killers From Space* (1953), a group of aliens with eyes like Ping-Pong balls tried to do the same by enlarging Earth lizards and insects to gigantic size.

One of the weirdest monsters from outer space had no real shape at all. It was just a blob. *The Blob* was made in 1958. A soft, shapeless mass of living material comes to Earth in a meteorite. The Blob begins to move across the land, eating everything and growing constantly. Nothing can stop the Blob, until a teenager (played by a youthful Steve McQueen) has the idea of freezing it solid. The frozen Blob is dropped into the icy waters of the Arctic, where it stays dormant until thawing out again for the 1972 movie, *Beware! The Blob*.

Whatever is responsible for the UFO's that cross our skies has yet to be learned. Now that man has walked on the moon and will someday be reaching the planets, we may be coming closer to the truth. When Earthmen and aliens finally meet face-to-face, let's hope that our neighbors from outer space are not the monsters so often seen in movies. Maybe—just maybe—we human beings will seem like monsters to them!

DR. SPEKTOR'S CREATURE QUIZ

I am Dr. Adam Spektor. My occult files are spilling over with facts about your favorite monsters. I've taken ten of those facts and put them into this Creature Quiz. But be careful! Not all of the answers are in the chapters of this book!

1. Who played the part of the Monster in Universal's first *Frankenstein* film?
   a. Bela Lugosi
   b. Boris Karloff
   c. Lon Chaney, Jr.

2. What was necessary to change Lon Chaney, Jr., into the Wolf Man?
   a. a half moon
   b. a full moon
   c. a full stomach

3. What large Japanese city was destroyed by Godzilla in his first movie adventure?
   a. Tokyo
   b. Hong Kong
   c. Kyoto

4. Name the British actor who plays Dracula in the series made in England by Hammer Films.
   a. Christopher Morley
   b. Christopher Columbus
   c. Christopher Lee

5. Mel Brooks has made a spoof of the old Frankenstein movies called
   a. *Young Frankenstein*
   b. *Old Frankenstein*
   c. *Frankenstein in Liechtenstein*

6. Which of the following will destroy a vampire?
   a. a wooden steak
   b. a wooden heart
   c. a wooden stake

7. What famous actor starred in a whole series of movies based on Edgar Allan Poe's stories?
   a. Vincent Price
   b. Lloyd Price
   c. Vincent Lewis

8. King Kong was shot down from the top of what famous building?
   a. the White House
   b. the John Hancock Building
   c. the Empire State Building

(Answers on page 64.)

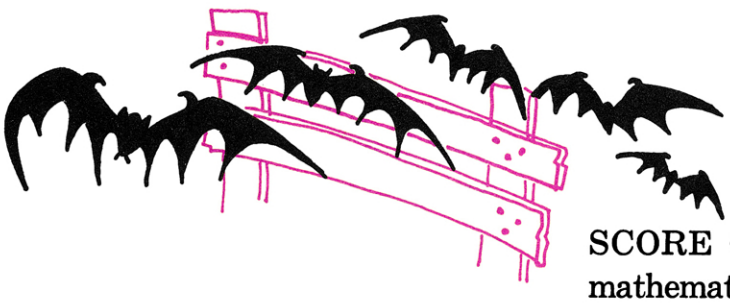
If you got 7–8 answers right, give yourself the honorary degree of M.D. (Doctor of Monsterology). 5–6 right makes you a real brain. 3–4 right indicates that you'd better pay closer attention to your monster movies. 0–2 right means you should get interested in Westerns instead!

DRACULA'S COUNT-DOWN

For centuries, this old count has been counting—blood-counting, naturally. Now it's your turn! All of the following movies have *numbers* in their titles. All you have to do is fill in those numbers! And do it *now*—before the sun rises! You know the way sunlight just lays me out! (Not all the films are described in this book. Numbers are not necessarily written in the same form as in the original movie title.)

1. *? Years B.C.*
2. *? Miles to Earth*
3. *Frankenstein—?*
4. *Dracula A.D. ?*
5. *Attack of the ? Foot Woman*
6. *? Leagues Under the Sea*
7. *? Years to Earth*
8. *?: A Space Odyssey*
9. *? of Our Dinosaurs Is Missing*
10. *? on a Guillotine*
11. *The ? Skulls of Jonathan Drake*
12. *The ? Stooges in Orbit*
13. *? Ghosts*
14. *The ?th Voyage of Sinbad*
15. *The ? Foot Bride of Candy Rock*

a. *One*
b. *Two*
c. *Three*
d. *Four*
e. *Seven*
f. *Thirteen*
g. *Thirty*
h. *Fifty*
i. *1970*
j. *1972*
k. *2001*
l. *20,000*
m. *One Million*
n. *Five Million*
o. *Twenty Million*



SCORE COUNT: 14–15 right—a mathematical monster. 10–13 right—mad adder. 6–9 right—Counter Dracula. 2–5 right—numerical noodnik. 0–1 right—better buy a computer!

(Answers on page 64.)

ABOMINABLE BEASTS

The color film is blurred, because photographer Roger Patterson's hands trembled as he filmed. He had just been thrown from his badly frightened horse. The Thing that had spooked the horse was ambling away across the streambed, walking like a man—erect. But it was *not* a man; it was eight feet tall and covered with shaggy black hair. The Thing looked over its shoulder, revealing an ape-like face, and then disappeared into the forest. It was 1967, and Roger Patterson had just filmed the first motion picture of "America's own" monster—Bigfoot.

Sightings of abominable beasts have persisted since the 1800's. The best known is the yeti, the Abominable Snowman of the Himalayas. The Sherpas, people who live in that area, believe that the yeti is a creature neither human nor animal but some weird combination of both.

Major L. A. Waddell was the first outsider actually to see the footprints of the yeti. The year was 1889, and the major reported seeing the tracks in the snow of northeastern Sikkim. He never saw the being that made the tracks, but the Sherpas assured him that he was looking at prints made by the Abominable Snowman.

About 1914, another set of supposed yeti tracks was reported by J.R.P. Gent. According to this Englishman, the prints were eighteen to twenty-four inches long.

More unusual footprints were found in the Himalayas in 1921. Members of an expedition to Mount Everest found the tracks in the snow at an altitude of over twenty thousand feet. The prints were similar to those made by *bare* human feet, but more than twice as large.

During the years that followed, more and more footprints were observed in the Himalayan snows. In 1951, a very impressive set of footprints was discovered by Eric Shipton and Michael Ward. They photographed the prints, one of which was thirteen inches long and eight inches wide! But the prints have never really been identified.

Interest in the yeti had grown so great that a number of expeditions were organized to find the monster. None of them turned up any real evidence to prove—or disprove—the yeti's existence. But the Sherpas living in the vicinity insist that they have seen the beast many times. According to the Sherpas, the Snowman grows to be about sixteen feet tall. The face is hairless and apelike. The entire body is covered with black, brown, or reddish hair. The shoulders and arms are like a gorilla's.

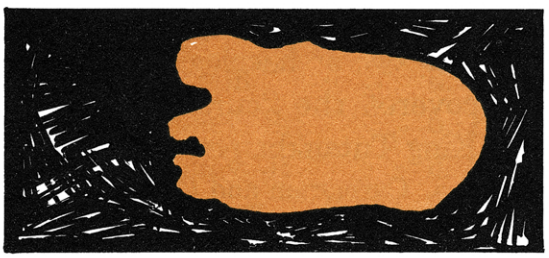
In certain Tibetan monasteries, skins and scalps said to have come from yetis are regarded as sacred. But when Sir Edmund Hillary led his expedition into the area in 1960, he examined some of these specimens and concluded that the skin was really that of a blue bear. The scalp, he said, was handmade from the skin of a rare antelope.

Russia has its version of the Abominable Snowman, called the Almas. Almas are hairy but more human in appearance than the yeti. Some people believe that they are really prehistoric humans that have somehow survived the passage of time. During the early twentieth century, both a male and a female Almas were actually captured.

The male Almas was described as shorter than a normal adult human being, with long arms and a covering of reddish hair. He had a sloping brow and a ridge above his eyes. His nose was small, with flared nostrils. At the back of his neck was a hairy rise. His hands were almost like those of human beings. Was this man or monster?

For centuries, American Indian tribes have believed in a hairy man-monster called Sasquatch. Today, it is popularly known as Bigfoot because of the enormous tracks it leaves behind. The footprints of Bigfoot range from sixteen to twenty-two inches in length!

In 1811, David Thompson, a trader and explorer, discovered a large footprint in the snows of Canada. The track was almost fifteen inches long. Thompson believed the print was from a bear, but bears have five toes on each foot, and this print clearly showed only four.



Incredibly, a Sasquatch was found asleep on a railroad track in Canada, in 1884, and was captured by a train crew. He was built like a human, but his arms were longer, and his body was covered with glossy black hair. His captors named the creature Jacko. Whatever eventually happened to him is a mystery.

In 1924, Albert Ostman, a lumberman, claimed that he was carried by a Sasquatch to a secret valley, where he lived for almost a week with an eight-foot-tall Bigfoot and its family.

It was not until 1958 that Americans took a serious interest in Bigfoot. A cat skinner named Jerry Crew found a great number of manlike tracks in the mud of Bluff Creek Valley in northern California. The prints were sixteen inches long and seven inches wide. Crew made a plaster cast of one of the tracks, the first print to be preserved for study by scientists.

Since then, thousands of Bigfoot footprints have been found, and, finally, Bigfoot was filmed. The best film of Bigfoot was taken by Roger Patterson in the Bluff Creek Valley in 1967. The Sasquatch is seen on film, walking easily. Then the creature's body turns toward the camera. Finally the Bigfoot continues on its way and disappears among the trees.

The film has been examined by authorities, but scientists are still undecided as to whether or not the creature in the movie is real. If the movie is a fraud starring a man in a monkey suit, it was done extremely well.

Today, scientists and civil authorities are seriously considering the matter of Bigfoot. In Skamania County, Washington, there is a ten-thousand-dollar fine for killing a Sasquatch. Surely *something* has made all of those enormous tracks.

What is the creature called Sasquatch? What is the yeti? Are these members of some long-lost prehistoric race? Perhaps the abominable beasts make up an entirely different race of beings that science knows nothing about.

The next time you're hiking or camping in the woods, keep an eye out for footprints—*big* footprints.

MONSTER MULTIPLE CHOICE

Here's another set of questions to test your monster memory. Try to get as many correct as you can—Dr. Frankenstein is looking for a dull brain for his Monster, and if you flunk, he just may want yours!

1. Bela Lugosi played the undead bloodsucker in
   a. *Slave of the Vampire*
   b. *The Return of the Vampire*
   c. *The Return of Dracula*

2. Christopher Lee's version of the creature in *The Curse of Frankenstein* had
   a. brown eyes
   b. blue eyes
   c. green eyes

3. Guy Endore's famous werewolf novel is entitled
   a. *The Werewolf of London*
   b. *The Werewolf of Paris*
   c. *The Werewolf of Washington*

4. At the end of Mary Shelley's *Frankenstein*, the Monster is last seen
   a. in a burning windmill
   b. in an exploding castle
   c. on an ice floe

5. The big flying reptile featured in many Japanese monster movies is
   a. Rodan
   b. the Giant Claw
   c. Mothra

6. A one-eyed monster that menaced such heroes as Ulysses and Sinbad was called
   a. a roc
   b. a cyclops
   c. a psycho

7. A vampire is powerless to cross
   a. the street
   b. running water
   c. his eyes

8. The two archaeologists who discovered the "cursed" tomb of King Tutankhamen were
   a. Carnarvon and Carter
   b. Abbott and Costello
   c. Shelley and Byron

9. The yeti is another name for
   a. a werewolf
   b. Bigfoot
   c. the Abominable Snowman

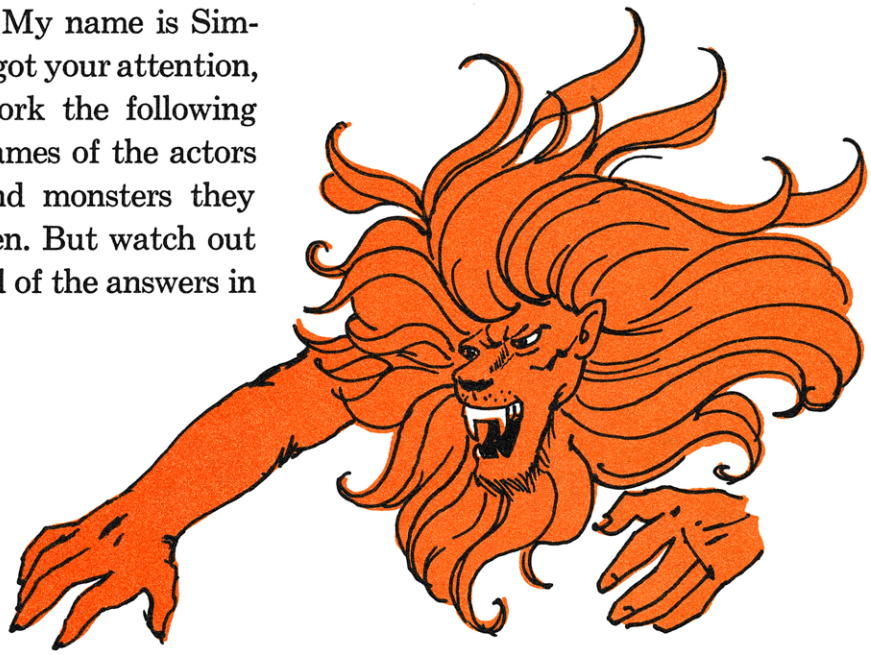
10. In *Son of Frankenstein* and *The Ghost of Frankenstein*, Bela Lugosi played a broken-necked blacksmith named
    a. Ygor
    b. Igor
    c. Egad

(Answers on page 64.)

FRANKEN-SCORES: 9–10 right—relax, you can keep your brilliant brain! 6–8 right—you're about as smart as Donovan's Brain. 3–5 right—better put on your thinking skullcap. 0–2 right—get ready for the transplant!

SIMBAR THE WERELION'S MONSTER MATCH

Grrrrrrraaaarrr! My name is Simbar. Now that I've got your attention, maybe you can work the following quiz. Match the names of the actors with the fiends and monsters they played on the screen. But watch out —you won't find all of the answers in this book!



ACTORS	FIENDS AND MONSTERS
1. Boris Karloff	a. Teenage Werewolf
2. Lon Chaney, Sr.	b. Hunchback of Notre Dame
3. Lon Chaney, Jr.	c. Creeper
4. James Arness	d. Invisible Man
5. Claude Rains	e. Baron Frankenstein
6. Humphrey Bogart	f. Im-ho-tep, the Mummy
7. Tod Slaughter	g. The Thing
8. Peter Cushing	h. Eddie Munster
9. Elsa Lanchester	i. Countess Dracula
10. Christopher Lee	j. Dr. X
11. Ingrid Pitt	k. Bride of Frankenstein
12. Michael Landon	l. Rasputin
13. John Barrymore	m. Sweeny Todd, the Demon Barber
14. Rondo Hatton	n. Wolf Man
15. Butch Patrick	o. Svengali

(Answers on page 64.)

SCARE SCORES: 14–15 correct—a phine phantom. 10–13 correct —a smart specter. 6–9 correct—a pretty good ghoul. 2–5 correct—a ding-a-ling demon. 0–1 correct—a blundering blob.

QUIZ ANSWERS

page 9, The 13 BLACK CATS

page 10,

MAD DOCTOR'S SECRET CODE

1—Dracula has bat breath.
2—Frankenstein's Monster is an old sew-and-sew.
3—The Wolf Man has fleas.
4—Godzilla needs a mouthwash.
5—Dr. Jekyll is two-faced.
6—The Phantom has twelve-o'clock shadow.
7—Bigfoot has two left feet.
8—The Loch Ness Monster wears a life preserver.
9—Gort the robot has a tin ear.
10—The yeti wears a toupee.

page 15, WOLFBANE QUIZ

1–o, 2–j, 3–h, 4–m, 5–b, 6–f, 7–a, 8–c, 9–k, 10–g, 11–i, 12–d, 13–e, 14–l, 15–n.

page 16,

FIND THE MISSING WEREWOLVES

page 22, NO HYDE-ING PLACE

1–a top hat, 2–Mom's, 3–a cat, 4–*Ruthvenian*, 5–a witch, 6–a mouse, 7–coffee, 8–three, 9–"Genius at work! Do not disturb!", 10–night, 11–a bat, 12–spinning a web on Mr. Hyde's shoe, 13–a hand, 14–"Wolfie," 15–the skeleton, 16–closed, 17–empty, 18–no, 19–two, 20–a fish skeleton.

page 23,
CREATURE COLOR CONTEST
1—Black, 2—Green, 3—Black, 4—Crimson, 5—Blue, 6—Black, 7—Red, 8—Green, 9—Black, 10—Purple, 11—White, 12—Black, 13—Red, 14—White, 15—Black.

page 31,
MIDNIGHT MINUTE MYSTERY
Did you say sixteen hours? You're *wrong*. If Count Dracula sets the alarm clock to ring at eight o'clock and goes to sleep at four o'clock in the morning, he'll get only *four* hours of sleep! He'll be waking at eight in the morning, so let's hope that his draperies are thick enough to keep out the sunlight!

page 37, FINISH THE FILM
1—b, 2—c, 3—c, 4—a, 5—c, 6—a, 7—c, 8—b, 9—a, 10—a, 11—c, 12—a.

pages 42, 43, TERROR TEST
1—c, 2—b, 3—a, 4—b, 5—a, 6—a, 7—a, 8—b, 9—b, 10—a, 11—b, 12—a, 13—a, 14—c, 15—c.

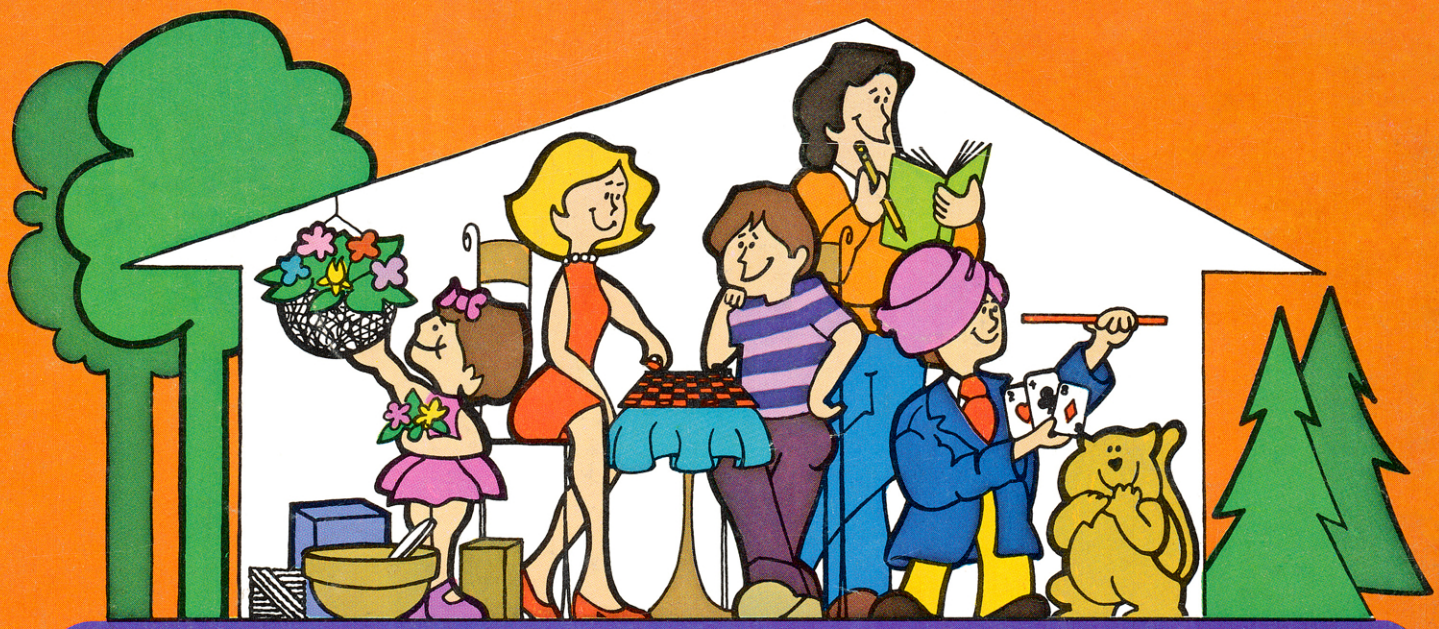
page 49, MONSTER TRUE OR FALSE
1—False. The Frankenstein Monster was given its artificial life in Ingoldstadt, Bavaria. Transylvania was Dracula's homeland.
2—True. In ten films.
3—False. Dr. Jekyll drinks a potion that changes him into the evil Hyde. The Wolf Man changes with the full moon.
4—False.
5—True.
6—True. In *Dracula* and *Abbott and Costello Meet Frankenstein.*
7—False. Claude Rains was first. Vincent Price played the part in the second movie, *The Invisible Man Returns.*
8—False. *Tyrannosaurus rex* was an actual dinosaur that once lived on Earth. Godzilla is a mythical prehistoric monster.
9—False. Zombies have no will and must obey their voodoo master's commands.
10—True *or* False! In the American version of the film, Kong was the victor. In the Japanese version, Godzilla proved to be the champ.

page 55,
DR. SPEKTOR'S CREATURE QUIZ
1—b, 2—b, 3—a, 4—c, 5—a, 6—c, 7—a, 8—c.

page 56, DRACULA'S COUNT-DOWN
1—m, 2—o, 3—i, 4—j, 5—h, 6—l, 7—n, 8—k, 9—a, 10—b, 11—d, 12—c, 13—f, 14—e, 15—g.

page 60,
MONSTER MULTIPLE CHOICE
1—b, 2—a *and* b, one of each, 3—b, 4—c, 5—a, 6—b, 7—b, 8—a, 9—c, 10—a.

page 61,
SIMBAR THE WERELION'S MONSTER MATCH
1—f, 2—b, 3—n, 4—g, 5—d, 6—j, 7—m, 8—e, 9—k, 10—l, 11—i, 12—a, 13—o, 14—c, 15—h.



MONSTERS

Ever wonder how to recognize a werewolf? Or how you can keep from being bitten by a vampire? Or how to zap a zombie? Do you know when the very first horror movie was made? Or the name of the nineteen-year-old girl who wrote the most famous horror story ever written?

That's only a small taste of the monstrous amount of information you'll find inside. Everything you need to know about monsters is here: story monsters, movie monsters . . . and *real* monsters. Along with the fact-filled chapters, there are monster quizzes, eerie optical illusions, some horror humor, and an action-packed monster game. So come on in — if you dare! (Don't forget to ask your mummy.)

"*What can we do now?*" FAMILY FUNTIME BOOKS provide hundreds of answers to that old familiar question. This exciting, gaily illustrated series is designed to entertain and amuse the whole family for hours on end. Do you want to make a paper helicopter that really flies? Turn the letter *C* into a cartoon puppy, or an empty oatmeal carton into a bass fiddle? Make a coin disappear? Invent a secret code? Play a great new game? Make your family and friends laugh? Here are the how-to books you have been waiting for, full of easy-to-follow directions and lively illustrations.

Look for these Golden FAMILY FUNTIME BOOKS:

GAMES/CRAFT FUN/LET'S DRAW
MAGIC TRICKS/PUZZLES, QUIZZES, AND BRAINTEASERS
RIDDLES, JOKES, AND OTHER FUNNY THINGS
MONSTERS/FACTS AND QUIZZES